

MEASURE FOR MEASURE.  
OTHELLO.

# MEASURE FOR MEASURE.

VOL. IX.

B



## PRELIMINARY REMARKS.

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THE story is taken from Cinthio's Novels, Decad. 8, Novel 5.

POPE.

We are sent to Cinthio for the plot of Measure for Measure, and Shakspeare's judgment hath been attacked for some deviations from him in the conduct of it, when probably all he knew of the matter was from Madam Isabella, in The Heptameron of Whetstone, Lond. 4to. 1582.—She reports, in the fourth dayes Exercise, the rare Historie of Promos and Cassandra. A marginal note informs us, that Whetstone was the author of the Comedie on that subject; which likewise had probably fallen into the hands of Shakspeare. FARMER.

There is perhaps not one of Shakspeare's plays more darkened than this by the peculiarities of its author, and the unskilfulness of its editors, by distortions of phrase, or negligence of transcription. JOHNSON.

Dr. Johnson's remark is so just respecting the corruptions of this play, that I shall not attempt much reformation in its metre, which is too rough, redundant, and irregular. Additions and omissions (however trifling) cannot be made without constant notice of them; and such notices, in the present instance, would so frequently occur, as to become equally tiresome to the commentator and the reader.

Shakspeare took the fable of this play from the Promos and Cassandra of George Whetstone, published in 1578. See Theobald's note at the end.

A hint, like a seed, is more or less prolific, according to the qualities of the soil on which it is thrown. This story, which in the hands of Whetstone produced little more than barren insipidity, under the culture of Shakspeare became fertile of entertainment. The curious reader will find that the old play of Promos and Cassandra exhibits an almost complete embryo of Measure for Measure; yet the hints on which it is formed are so slight, that it is nearly as impossible to detect them, as it is to point out in the acorn the future ramifications of the oak.

Whetstone opens his play thus :

## " ACT I.—SCENE I.

" Promos, Mayor, Shirife, Sworde Bearer: one with a bunche of keyes: Phallax, Promos Man.

" You officers which now in Julio staye,  
 " Know you your leadge, the King of Hungarie,  
 " Sent me to Promos, to joyne with you in sway:  
 " That styll we may to Justice have an eye.  
 " And now to show my rule and power at lardge,  
 " Attentivelie his letters patents heare:  
 " Phallax, reade out my Soveraines chardge.

" *Phal.* As you commaunde I wyll: give heedeful eare.

" *Phallax readeth the Kinges Letters Pattents, which must be fayre written in parchment, with some great counterfeat zeale.*

" *Pro.* Loe, here you see what is our Soveraignes wyl,

" Loe, heare his wish, that right, not might, beare swaye:

" Loe, heare his care, to weede from good the yll,

" To scourge the wights, good lawes that disobay.

" Such zeale he beares, unto the common weale,

" (How so he byds, the ignoraunt to save)

" As he commaundes, the lewde doo rigor feele, &c.  
 &c. &c.

" *Pro.* Both swoorde and keies, unto my princes usf,

" I do receyve, and gladlie take my chardge.

" It resteth now, for to reforme abuse,

" We poynt a tyme of counsell more at lardge,

" To treat of which, a whyle we wyll depart.

" *Al. speake.* To worke your wyll, we yeelde a willing hart.

" *Exeunt.*"

The reader will find the argument of G. Whetstone's Promos and Cassandra, at the end of this play. It was too bulky to be inserted here. See likewise the piece itself among Six old Plays on which Shakspeare founded, &c. published by S. Leacroft, Charing Cross. STEEVENS.

Measure for Measure was, I believe, written in 1603. See An Attempt to ascertain the Order of Shakspeare's Plays, vol. ii.

MALONE.

## PERSONS REPRESENTED.

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VINCENTIO, Duke of Vienna.

ANGELO, Lord Deputy in the Duke's absence.

ESCALUS, an ancient Lord, joined with Angelo in the Deputation.

CLAUDIO, a young Gentleman.

LUCIO, a Fantastick.

Two other like Gentlemen.

VARRIUS \*, a Gentleman, Servant to the Duke.  
Provost.

THOMAS, } Two Friars.  
PETER, }

A Justice.

ELBOW, a simple Constable.

FROTH, a foolish Gentleman.

Clown, Servant to Mrs. Over-done.

ABHORSON, an Executioner.

BARNARDINE, a dissolute Prisoner.

ISABELLA, Sister to Claudio.

MARIANA, betrothed to Angelo.

JULIET, beloved by Claudio.

FRANCISCA, a Nun.

MISTRESS OVER-DONE, a Bawd.

Lords, Gentlemen, Guards, Officers, and other Attendants.

*SCENE*, Vienna.

\* Varius might be omitted, for he is only once spoken to, and says nothing. JOHNSON.

# MEASURE FOR MEASURE.

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## ACT I. SCENE I.

An Apartment in the DUKE's Palace.

*Enter DUKE, ESCALUS, Lords, and Attendants.*

DUKE. Escalus,—

ESCAL. My lord.

DUKE. Of government the properties to unfold,  
Would seem in me to affect speech and discourse :  
Since I am put to know <sup>1</sup>, that your own science,  
Exceeds, in that, the lists <sup>2</sup> of all advice  
My strength can give you : Then no more remains  
But that to your sufficiency, as your worth is able,  
And let them work <sup>3</sup>. The nature of our people,

<sup>1</sup> Since I am PUT to know,] May mean, *I am compelled to acknowledge.*

So, in King Henry VI. Part II. Sc. I. :

“ — had I first been *put* to speak my mind.”

Again, in Drayton's Legend of Pierce Gaveston :

“ My limbs were *put* to travel day and night.” STEEVENS.

<sup>2</sup> — lists —] Bounds, limits. JOHNSON.

So, in Othello :

“ Confine yourself within a patient *list*.”

Again, in Hamlet :

“ The ocean, over-peering of his *list* —.” STEEVENS.

<sup>3</sup> — Then no more remains,

BUT that to your SUFFICIENCY, as your worth is able,

And let THEM work.] To the integrity of this reading Mr. Theobald objects, and says, What was Escalus to put to his sufficiency? why, his science : But his science and sufficiency were but one and the same thing. On what then does the relative *them* depend? He will have it, therefore, that a line has been accidentally dropped, which he attempts to restore thus :

Our city's institutions, and the terms <sup>4</sup>  
 For common justice, you are as pregnant in <sup>5</sup>,

"But that to your sufficiency *you add*

"*Due diligence*, as your worth is able," &c.

*Nodum in scirpo quærit.* And all for want of knowing, that by *sufficiency* is meant *authority*, the power delegated by the Duke to Escalus. The plain meaning of the word being this: 'Put your skill in governing (says the Duke) to the power which I give you to exercise it, and let them work together.' WARBURTON.

Sir Thomas Hanmer having caught from Mr. Theobald a hint that a line was lost, endeavours to supply it thus :

"—— Then no more remains,

"But that to your sufficiency *you join*

"*A will to serve us*, as your worth is able."

He has, by this bold conjecture, undoubtedly obtained a meaning, but, perhaps, not even in his own opinion, the meaning of Shakspeare.

That the passage is more or less corrupt, I believe every reader will agree with the editors. I am not convinced that a line is lost, as Mr. Theobald conjectures, nor that the change of *but* to *put*, which Dr. Warburton has admitted after some other editor, [Rowe,] will amend the fault. There was probably some original obscurity in the expression, which gave occasion to mistake in repetition or transcription. I therefore suspect that the author wrote thus :

"—— Then no more remains,

"But that to your *sufficiencys* your worth is *abled*,

"And let them work."

'Then nothing remains more than to tell you, that your virtue is now invested with power equal to your knowledge and wisdom. Let therefore your knowledge and your virtue now work together.' It may easily be conceived how *sufficiencys* was, by an inarticulate speaker, or inattentive hearer, confounded with *sufficiency as*, and how *abled*, a word very unusual, was changed into *able*. For *abled*, however, an authority is not wanting. Lear uses it in the same sense, or nearly the same, with the Duke. As for *sufficiencys*, D. Hamilton, in his dying speech, prays that Charles II. may exceed both the *virtues* and *sufficiencys* of his father. JOHNSON.

"—— Then no more remains,

"But that sufficiency, as worth is able,

"And let them work." Then no more remains to say, but that your political skill is on a par with your private integrity, and let these joint qualifications exert themselves in the public service.

"But that *sufficiency* to your *worth* is *abled*,"

i. e. a power equal to your deserts.

The uncommon redundancy, as well as obscurity, of this verse,

As art and practice hath enriched any  
That we remember : There is our commission,

may be considered as evidence of its corruption. Take away the *second* and *third* words, and the sense joins well enough with what went before. "Then (says the Duke) no more remains to say,

"But your sufficiency as your worth is able,

"And let them work."

i. e. "Your skill in government is, in ability to serve me, equal to the integrity of your heart, and let them co-operate in your future ministry."

The versification requires that either something should be added, or something retrenched. The latter is the easier, as well as the safer task. I join in the belief, however, that a line is lost; and whoever is acquainted with the inaccuracy of the folio, (for of this play there is no other old edition,) will find my opinion justified.

STEEVENS.

Some words seem to be lost here, the sense of which, perhaps, may be thus supplied :

"—— Then no more remains,

"But that to your sufficiency *you put*

"*A zeal as willing* as your worth is able,

"And let them work." TYRWHITT.

A phrase similar to that which Mr. Tyrwhitt would supply, occurs in Chapman's version of the sixth Iliad :

"—— enough will is not *put*

"To thy abilitie." STEEVENS.

I agree with Warburton in thinking that by *sufficiency* the Duke means authority, or power; and, if that be admitted, a very slight alteration indeed will restore this passage—the changing the word *is* into *be*. It will then run thus, and be clearly intelligible :

"—— Then no more remains,

"But that your own sufficiency, as your worth, *be* able,

"And let them work."

That is, you are thoroughly acquainted with your duty, so that nothing more is necessary to be done, but to invest you with power equal to your abilities. M. MASON.

"—— Then no more remains,

"But that to your sufficiency \*\* as your worth is able,

"And let them work." I have not the smallest doubt that the compositor's eye glanced from the middle of the second of these lines to that under it in the MS. and that by this means two half lines have been omitted. The very same error may be found in Macbeth, edit. 1632 :

"—— which, being taught, return,

"To plague the *ingredients* of our poison'd chalice

"To our own lips."

From which we would not have you warp.—Call  
hither,

instead of—

“ — which, being taught, return,

“ To plague the *inventor*. *This even-handed ju s 'i*

“ *Commends the ingredients of our poison'd chalice,*” &c.

Again, in *Much Ado about Nothing*, edit. 1623, p. 103 :

“ And I will break with her. Was't not to this end,” &c.

instead of—

“ And I will break with her, *and with her father,*

“ *And thou shalt have her.* Was't not to this end,” &c.

Again, in *Romeo and Juliet*, folio, 1623 :

“ And hither shall he come, and that very night

“ Shall Romeo,” &c.

instead of—

“ And hither shall he come, *and he and I*

“ *Will watch thy waking,* and that very night

“ Shall Romeo,” &c.

The following passage, in *King Henry IV. Part I.* which is constructed in a manner somewhat similar to the present when corrected, appears to me to strengthen the supposition that two half lines have been lost :

“ Send *danger* from the east unto the west,

“ So *honour* cross it from the north to south,

“ *And let them grapple.*”

*Sufficiency* is skill in government ; ability to execute his office. “ And let them work,” a figurative expression ; “ Let them ferment.” MALONE.

<sup>4</sup> — the TERMS —] *Terms* mean the technical language of the courts. An old book called *Les Termes de la Ley*, (written in Henry the Eighth's time,) was in Shakspeare's days, and is now, the accidence of young students in the law. BLACKSTONE.

<sup>5</sup> — the terms

FOR common justice, you are as PREGNANT in,] The later editions all give it, without authority —

“ — the terms

“ *Of justice,*—”

and Dr. Warburton makes *terms* signify *bounds* or *limits*. I rather think the Duke meant to say, that Escalus was *pregnant*, that is, *ready* and knowing in all the forms of the law, and, among other things, in the *terms* or *times set apart* for its administration.

JOHNSON.

The word *pregnant* is used with this signification in *Ram-Alley*, or *Merry Tricks*, 1611, where a lawyer is represented reading :

“ In tricessimio primo Alberti Magni —

“ 'Tis very cleare—the place is very *pregnant*.”

i. e. very *expressive*, *ready*, or very *big with apposite meaning*.

I say, bid come before us Angelo.—

[*Exit an Attendant.*]

What figure of us think you he will bear ?

For you must know, we have with special soul

Elected him our absence to supply<sup>6</sup> ;

Lent him our terror, drest him with our love ;

And given his deputation all the organs

Of our own power : What think you of it ?

*ESCAL.* If any in Vienna be of worth  
To undergo such ample grace and honour,  
It is lord Angelo.

*Enter ANGELO.*

*DUKE.* Look, where he comes.

*ANG.* Always obedient to your grace's will,  
I come to know your pleasure.

*DUKE.* Angelo,  
There is a kind of character in thy life,

Again,

“ — the proof is most *pregnant*.” *STEEVENS.*

<sup>6</sup> For you must know, we have with SPECIAL SOUL

Elected him our absence to supply ;] By the words *with special soul elected him*, I believe, the poet meant no more than *that he was the immediate choice of his heart*.

A similar expression occurs in *Troilus and Cressida* :

“ — with *private soul*,

“ Did in great Ilion thus translate him to me.”

Again, more appositely, in *The Tempest* :

“ — for several virtues

“ Have I lik'd several women, never any

“ With so *full soul*, but some defect,” &c. *STEEVENS.*

*Steevens* has hit upon the true explanation of the passage ; and might have found a further confirmation of it in *Troilus and Cressida*, where, speaking of himself, *Troilus* says :

“ — ne'er did young man fancy

“ With so *eternal*, and so *fix'd a soul*.”

To do a thing with all one's *soul*, is a common expression.

*M. MASON.*

“ — we have with *special soul* — ” This seems to be only a translation of the usual formal words inserted in all royal grants :—

“ De gratia nostra speciali, et ex mero motu —.” *MALONE.*



That, to the observer<sup>7</sup>, doth thy history  
 Fully unfold: Thyself and thy belongings<sup>8</sup>  
 Are not thine own so proper<sup>9</sup>, as to waste  
 Thyself upon thy virtues, them on thee<sup>1</sup>.  
 Heaven doth with us, as we with torches do;  
 Not light them for themselves: for if our virtues<sup>2</sup>

<sup>7</sup> There is a kind of character in thy life,

That, to the observer, &c.] Either this introduction has more solemnity than meaning, or it has a meaning which I cannot discover. What is there peculiar in this, that a man's *life* informs the observer of his *history*? Might it be supposed that Shakspeare wrote this?

“There is a kind of character in thy *look*.”

*History* may be taken in a more diffuse and licentious meaning, for *future occurrences*, or the part of life yet to come. If this sense be received, the passage is clear and proper. JOHNSON.

Shakspeare must, I believe, be answerable for the unnecessary pomp of this introduction. He has the same thought in *Henry IV. Part II.* which affords some comment on this passage before us:

“There is a history in all men's lives,

“Figuring the nature of the times deceas'd:

“The which observ'd, a man may prophecy

“With a near aim, of the main chance of things

“As yet not come to life,” &c. STEEVENS.

On considering this passage, I am induced to think that the words *character* and *history* have been misplaced, and that it was originally written thus:

“There is a kind of history in thy life,

“That to the observer doth thy character

“Fully unfold.”

This transposition seems to be justified by the passage quoted by Steevens from *The Second Part of Henry IV.* M. MASON.

<sup>8</sup> — thy belongings —] i. e. endowments. MALONE.

<sup>9</sup> Are not thine own so proper,] i. e. are not so much thy own property. STEEVENS.

<sup>1</sup> — THEM on thee.] The old copy reads—*they* on thee.

STEEVENS.

Corrected by Sir Thomas Hanmer. MALONE.

<sup>2</sup> — for if our virtues, &c.]

Paulum sepultæ distat inertię

Celata virtus. *Hor.* THEOBALD.

Again, in Massinger's *Maid of Honour*:

“Virtue, if not in action, is a vice,

“And, when we move not forward, we go backward.”

Did not go forth of us, 'twere all alike  
 As if we had them not. Spirits are not finely  
     touch'd,  
 But to fine issues<sup>3</sup>: nor nature never lends<sup>4</sup>  
 The smallest scruple of her excellence,  
 But, like a thrifty goddess, she determines  
 Herself the glory of a creditor,  
 Both thanks and use<sup>5</sup>. But I do bend my speech<sup>6</sup>  
 To one that can my part in him advértise;

Thus, in the Latin adage—"Non progredi est regredi."

STEEVENS.

<sup>3</sup> — to fine issues:] To great consequences; for high purposes. JOHNSON.

<sup>4</sup> — NOR nature NEVER lends —] Two negatives, not employed to make an affirmative, are common in our author.

So, in Julius Cæsar:

"There is no harm intended to your person,

"Nor to no Roman else." STEEVENS.

<sup>5</sup> — she DETERMINES

HERSELF the glory of a creditor,

Both thanks and USE.] i. e. She (Nature) *requires and allots* to herself the same advantages that creditors usually enjoy,—thanks for the endowments she has bestowed, and extraordinary exertions in those whom she hath thus favoured, by way of *interest* for what she has lent.

Use, in the phraseology of our author's age, signified *interest of money*. MALONE.

<sup>6</sup> — I do bend my speech

To one that can my part in him advértise;] This is obscure. The meaning is, I direct my speech to one who is able to teach me how to govern; *my part in him*, signifying my office, which I have delegated to him. *My part in him advértise*; i. e. who knows what appertains to the character of a deputy or viceroy. *Can advértise my part in him*; that is, his representation of my person. But all these quaintnesses of expression the Oxford editor seems sworn to extirpate; that is, to take away one of Shakspeare's characteristic marks; which, if not one of the comeliest, is yet one of the strongest. So he alters this to—

"To one that can, in my part me advértise."

A better expression, indeed, but, for all that, none of Shakspeare's.

WARBURTON.

I know not whether we may not better read—

"One that can, my part *to* him advértise."

Hold therefore, Angelo<sup>7</sup> ;  
 In our remove, be thou at full ourself ;  
 Mortality and mercy in Vienna  
 Live in thy tongue and heart<sup>8</sup> : Old Escalus,  
 Though first in question<sup>9</sup>, is thy secondary :  
 Take thy commission.

ANG. Now, good my lord,  
 Let there be some more test made of my metal,  
 Before so noble and so great a figure  
 Be stamp'd upon it.

One that can *inform himself* of that which it would be otherwise *my part* to tell him. JOHNSON.

To *advertise* is used in this sense, and with Shakspeare's accentuation, by Chapman, in his version of the eleventh book of the Odyssey :

“ Or, of my father, if thy royal ear

“ Hath been *advertis'd* —.” STEEVENS.

I believe, the meaning is—I am talking to one who is himself already sufficiently conversant with the nature and duties of my office ;—of that *office, which I have now delegated to him.*

So, in *Timon of Athens* :

“ It is our *part*, and promise to the Athenians,

“ To speak with Timon.” MALONE.

<sup>7</sup> Hold therefore, Angelo ;] That is, continue to be Angelo ; *hold* as thou art. JOHNSON.

I believe that—“ Hold therefore, Angelo,” are the words which the Duke utters on tendering his commission to him. He concludes with—“ Take thy commission.” STEEVENS.

If a full point be put after *therefore*, the Duke may be understood to speak of himself. *Hold therefore*, i. e. Let me therefore hold, or stop. And the sense of the whole passage may be this.—The Duke, who has begun an exhortation to Angelo, checks himself thus : “ But I am speaking to *one, that can in him* [in or by himself] apprehend *my part* [all that I have to say] : I will therefore say no more [on that subject].” He then merely signifies to Angelo his appointment. TYRWHITT.

<sup>8</sup> Mortality and mercy in Vienna

Live in thy tongue and heart.] That is, “ I delegate to thy tongue the power of pronouncing sentence of death, and to thy heart the privilege of exercising mercy.” These are words of great import, and ought to be made clear, as on them depends the chief incident of the play. DOUCE.

<sup>9</sup> — first in question,] That is, first called for ; first appointed.

JOHNSON.

DUKE.

No more evasion:

We have with a leaven'd and prepared choice<sup>1</sup>  
 Proceeded to you; therefore take your honours.  
 Our haste from hence is of so quick condition,  
 That it prefers itself, and leaves unquestion'd  
 Matters of needful value. We shall write to you,  
 As time and our concernings shall impórtune,  
 How it goes with us; and do look to know  
 What doth befall you here. So, fare you well:  
 To the hopeful execution do I leave you  
 Of your commissions.

ANG.

Yet, give leave, my lord,

That we may bring you something on the way<sup>2</sup>.

DUKE. My haste may not admit it;

Nor need you, on mine honour, have to do  
 With any scruple: your scope is as mine own<sup>3</sup>;  
 So to enforce, or qualify the laws,  
 As to your soul seems good. Give me your hand;  
 I'll privily away: I love the people,  
 But do not like to stage me to their eyes<sup>4</sup>:

<sup>1</sup> We have with a LEAVEN'D and prepared choice —] *Leaven'd choice* is one of Shakspeare's harsh metaphors. His train of ideas seems to be this: *I have proceeded to you with choice* mature, concocted, fermented, *leavened*. When bread is *leavened* it is left to ferment: a *leavened* choice is, therefore, a choice not hasty, but considerate; not declared as soon as it fell into the imagination, but suffered to work long in the mind. Thus explained, it suits better with *prepared* than *levelled* [Pope's reading].

JOHNSON.

<sup>2</sup> — bring you something on the way.] i. e. accompany you. So, in *A Woman Kill'd with Kindness*, by Heywood, 1617: "She went very lovingly to *bring him on his way* to horse." And the same mode of expression is to be found in almost every writer of the times. REED.

<sup>3</sup> — your SCOPE is as mine own;] That is, your amplitude of power. JOHNSON.

<sup>4</sup> — to STAGE me to their eyes:] So, in one of Queen Elizabeth's speeches to parliament, 1586: "We princes, I tel you, are set on *stages*, in the sight and viewe of all the world," &c. See *The Copy of a Letter to the Right Honourable the Earle of Leycester*, &c. 4to. 1586. STEEVENS.

Though it do well, I do not relish well  
 Their loud applause, and *aves* vehement;  
 Nor do I think the man of safe discretion,  
 That does affect it. Once more, fare you well.

*ANG.* The heavens give safety to your purposes!

*ESCAL.* Lead forth, and bring you back in happiness.

*DUKE.* I thank you: Fare you well. [*Exit.*

*ESCAL.* I shall desire you, sir, to give me leave  
 To have free speech with you; and it concerns me  
 To look into the bottom of my place:  
 A power I have; but of what strength and nature  
 I am not yet instructed.

*ANG.* 'Tis so with me:—Let us withdraw together,

And we may soon our satisfaction have  
 Touching that point.

*ESCAL.* I'll wait upon your honour.

[*Exeunt.*

## SCENE II.

A Street.

*Enter LUCIO<sup>5</sup> and two Gentlemen.*

*LUCIO.* If the duke, with the other dukes, come  
 not to composition with the king of Hungary, why,  
 then all the dukes fall upon the king.

1 *GENT.* Heaven grant us its peace, but not the  
 king of Hungary's!

2 *GENT.* Amen.

*LUCIO.* Thou concludest like the sanctimonious

<sup>5</sup> *Lucio.*] This name may have been suggested by Turberville's  
 Tragical Tales, p. 103, where we find:

"One Luzio a roysting roague." MALONE.

pirate, that went to sea with the ten commandments, but scraped one out of the table.

2 GENT. Thou shalt not steal?

LUCIO. Ay, that he razed.

1 GENT. Why? 'Twas a commandment to command the captain and all the rest from their functions; they put forth to steal: There's not a soldier of us all, that, in the thanksgiving before meat, doth \* relish the petition well that prays for peace.

2 GENT. I never heard any soldier dislike it.

LUCIO. I believe thee; for, I think, thou never wast where grace was said.

2 GENT. No? a dozen times at least.

1 GENT. What? in metre<sup>6</sup>?

LUCIO. In any proportion<sup>7</sup>, or in any language.

1 GENT. I think, or in any religion.

LUCIO. Ay! why not? Grace is grace, despite of all controversy<sup>8</sup>: As for example; Thou thyself art a wicked villain, despite of all grace.

\* First folio, *do*.

<sup>6</sup> — in metre?] In the primers there are metrical graces, such as, I suppose, were used in Shakspeare's time. JOHNSON.

<sup>7</sup> In any proportion, &c.] *Proportion* signifies *measure*; and refers to the question, *What? in metre?* WARBURTON.

This speech is improperly given to Lucio. It clearly belongs to the *second Gentleman*, who had heard grace "a dozen times at least." RITSON.

<sup>8</sup> Grace is grace, despite of all controversy:] Satirically insinuating, that the *controversies* about *grace* were so intricate and endless, that the disputants unsettled every thing but this, that *grace was grace*; which, however, in spite of controversy, still remained certain. WARBURTON.

I am in doubt whether Shakspeare's thoughts reached so far into ecclesiastical disputes. Every commentator is warped a little by the tract of his own profession. The question is, whether the second gentleman has ever heard grace. The first gentleman limits the question to *grace in metre*. Lucio enlarges it to *grace in any form or language*. The first gentleman, to go beyond him, says, or *in any religion*, which Lucio allows, because the nature of things is unalterable; grace is as immutably grace, as his merry antagonist is a *wicked villain*. Difference in religion cannot

1 *GENT.* Well, there went but a pair of sheers between us <sup>9</sup>.

*LUCIO.* I grant; as there may between the lists and the velvet: Thou art the list.

1 *GENT.* And thou the velvet: thou art good velvet: thou art a three-pil'd piece, I warrant thee: I had as lief be a list of an English kersey, as be pil'd, as thou art pil'd, for a French velvet <sup>1</sup>. Do I speak feelingly now?

*LUCIO.* I think thou dost; and, indeed, with most painful feeling of thy speech: I will, out of thine own confession, learn to begin thy health; but, whilst I live, forget to drink after thee.

1 *GENT.* I think, I have done myself wrong: have I not?

2 *GENT.* Yes, that thou hast; whether thou art tainted, or free.

make a *grace* not to be *grace*, a *prayer* not to be *holy*; as nothing can make a *villain* not to be a *villain*. This seems to be the meaning, such as it is. JOHNSON.

<sup>9</sup> — there went but a pair of sheers between us.] We are both of the same piece. JOHNSON.

So, in *The Maid of the Mill*, by Beaumont and Fletcher:

"There went but a pair of sheers and a bodkin between thcm." STEEVENS.

The same expression is likewise found in Marston's *Malcontent*, 1604: "*There goes but a pair of sheers betwixt an emperor and the son of a bagpiper; only the dying, dressing, pressing, and glossing, makes the difference.*" MALONE.

<sup>1</sup> — pil'd, as thou art pil'd, for a French velvet.] The jest about the pile of a French velvet, alludes to the loss of hair in the French disease, a very frequent topick of our author's jocularity. Lucio finding that the gentleman understands the distemper so well, and mentions it so *feelingly*, promises to remember to drink his *health*, but to forget to *drink after him*. It was the opinion of Shakspeare's time, that the cup of an infected person was contagious. JOHNSON.

The jest lies between the similar sound of the words *pill'd* and *pil'd*. This I have elsewhere explained, under a passage in Henry VI. Part I. Act I. Sc. IV.:

"*Pill'd* priest thou liest." STEEVENS.

1 GENT. Behold, behold, where madam Mitigation comes<sup>9</sup>! I have purchased as many diseases under her roof, as come to—

2 GENT. To what, I pray?

1 GENT. Judge.

2 GENT. To three thousand dollars a-year<sup>1</sup>.

1 GENT. Ay, and more.

LUCIO. A French crown more<sup>2</sup>.

1 GENT. Thou art always figuring diseases in me: but thou art full of error; I am sound.

LUCIO. Nay, not as one would say, healthy; but so sound, as things that are hollow: thy bones are hollow<sup>3</sup>; impiety has made a feast of thee.

<sup>9</sup> Behold, behold, where madam Mitigation comes!] In the old copy, this speech, and the next but one, are attributed to Lucio. The present regulation was suggested by Mr. Pope. What Lucio says afterwards, "*A French crown more*," proves that it is right. He would not utter a sarcasm against himself.

MALONE.

<sup>1</sup> To three thousand dollars a-year.] A quibble intended between *dollars* and *dolours*. HANMER.

The same jest occurs in *The Tempest*. JOHNSON.

<sup>2</sup> A French crown more.] Lucio means here not the piece of money so called, but that *venereal* scab, which among the surgeons is styled *corona Veneris*. To this, I think, our author likewise makes Quince allude in *A Midsummer-Night's Dream*: "Some of your *French crowns* have no hair at all; and then you will play bare-faced." For where these eruptions are, the skull is carious, and the party becomes bald. THEOBALD.

So, in *The Return from Parnassus*, 1606:

"I may chance indeed to give the world a bloody nose; but it shall hardly give me a crack'd crown, though it gives other poets *French crowns*."

Again, in the Dedication to Gabriel Harvey's *Hunt Is Up*, 1598:

"—never metst with any requital, except it were some few *French crownes*, pil'd friers crownes," &c. STEEVENS.

<sup>3</sup> — thy BONES are HOLLOW;] So Timon, addressing himself to Phrynia and Timandra:

"Consumptions sow

"In hollow bones of man." STEEVENS.



*Enter Bawd.*

1 GENT. How now? Which of your hips has the most profound sciatica?

BAWD. Well, well; there's one yonder arrested, and carried to prison, was worth five thousand of you all.

1 GENT. Who's that, I pray thee?

BAWD. Marry, sir, that's Claudio, signior Claudio.

1 GENT. Claudio to prison! 'tis not so.

BAWD. Nay, but I know, 'tis so: I saw him arrested; saw him carried away: and, which is more, within these three days his head's to be chopped off.

LUCIO. But, after all this fooling, I would not have it so: Art thou sure of this?

BAWD. I am too sure of it: and it is for getting madam Julietta with child.

LUCIO. Believe me, this may be: he promised to meet me two hours since; and he was ever precise in promise-keeping.

2 GENT. Besides, you know, it draws something near to the speech we had to such a purpose.

1 GENT. But most of all, agreeing with the proclamation.

LUCIO. Away; let's go learn the truth of it.

*[Exeunt LUCIO and Gentlemen.]*

BAWD. Thus, what with the war, what with the sweat<sup>4</sup>, what with the gallows, and what with po-

<sup>4</sup> — what with the SWEAT,] This may allude to the *sweating sickness*, of which the memory was very fresh in the time of Shakspeare: [see Dr. Freind's *History of Physick*, vol. ii. p. 335,] but more probably to the method of cure then used for the diseases contracted in brothels. JOHNSON.

So, in the comedy of Doctor Dodypoll, 1600:

"You are very moist, sir: did you *sweat* all this, I pray?"

"You have not the *disease*, I hope." STEEVENS.

verty, I am custom-shrunk. How now? what's the news with you?

*Enter Clown.*

*CLO.* Yonder man is carried to prison.

*BAWD.* Well; what has he done?

*CLO.* A woman<sup>5</sup>.

*BAWD.* But what's his offence?

*CLO.* Groping for trouts in a peculiar river<sup>6</sup>.

*BAWD.* What, is there a maid with child by him?

*CLO.* No; but there's a woman with maid by him: You have not heard of the proclamation, have you?

*BAWD.* What proclamation, man?

*CLO.* All houses in the suburbs<sup>7</sup> of Vienna must be pluck'd down.

<sup>5</sup> — what has he DONE?

*Clo.* A woman.] The ancient meaning of the verb to *do*, (though now obsolete,) may be guess'd at from the following passages:

“*Chiron.* Thou hast undone our mother.

“*Aaron.* Villain, I've *done* thy mother.” *Titus Andronicus.*

Again, in Ovid's *Elegies*, translated by Marlowe, printed at Middlebourg, no date:

“The strumpet with the stranger will not *do*,

“Before the room is clear, and door put to.”

Again, in *The Maid's Tragedy*, Act II. Evadne, while undressing, says,—

“I am soon undone.”

Dula answers, “And as soon *done*.”

Hence the name of *Over-done*, which Shakspeare has appropriated to his *bawd*. COLLINS.

<sup>6</sup> — in a PECULIAR river.] i. e. a river belonging to an individual; not public property. MALONE.

<sup>7</sup> ALL houses in the suburbs —] This is surely too general an expression, unless we suppose, that *all* the houses in the suburbs were *bawdy-houses*. It appears too, from what the Bawd says below, “But shall *all our houses of resort* in the suburbs be pulled down?” that the Clown had been particular in his description of

*BAWD.* And what shall become of those in the city?

*CLO.* They shall stand for seed: they had gone down too, but that a wise burgher put in for them.

*BAWD.* But shall all our houses of resort in the suburbs be pull'd down<sup>8</sup>?

*CLO.* To the ground, mistress.

*BAWD.* Why, here's a change, indeed, in the commonwealth! What shall become of me?

*CLO.* Come; fear not you: good counsellors lack no clients: though you change your place, you need not change your trade; I'll be your tapster still. Courage; there will be pity taken on you: you that have worn your eyes almost out in the service, you will be considered.

*BAWD.* What's to do here, Thomas Tapster<sup>9</sup>? Let's withdraw.

the houses which were to be pulled down. I am therefore inclined to believe that we should read here, *all bawdy-houses*, or *all houses of resort* in the suburbs. TYRWHITT.

<sup>8</sup> But shall all our houses of resort in the SUBURBS be pull'd down?] This will be understood from the Scotch law of James's time, concerning *huies* (whores): "that comoun women be put at the *utmost endes of townes*, queire least perril of fire is." Hence Ursula the pig-woman, in Bartholomew-Fair: "I, I, gamesters, mock a plain, plump, soft *wench of the suburbs*, do!" FARMER.

So, in *The Malcontent*, 1604, when Altofront dismisses the various characters at the end of the play to different destinations, he says to Macquerelle the bawd:

"—— thou unto the *suburbs*."

Again, in *Ram-Alley*, or *Merry Tricks*, 1611:

"Some fourteen bawds; he kept her in the *suburbs*."

See Martial, where *summæniana* and *suburbana* are applied to prostitutes. STEEVENS.

The licensed houses of resort at Vienna are at this time all in the suburbs, under the permission of the Committee of Chastity.

S. W.

<sup>9</sup> Thomas Tapster?] Why does she call the clown by this name, when it appears from his own showing that his name was *Pompey*? Perhaps she is only quoting some old saying, or ballad. DOUCE.

*CLO.* Here comes signior Claudio, led by the provost to prison : and there's madam Juliet.

[*Exeunt.*]

### SCENE III.

The Same.

*Enter Provost, CLAUDIO, JULIET, and Officers ;  
LUCIO, and two Gentlemen.*

*CLAUD.* Fellow, why dost thou show me thus to the world ?

Bear me to prison, where I am committed.

*PROV.* I do it not in evil disposition,  
But from lord Angelo by special charge.

*CLAUD.* Thus can the demi-god, Authority,  
Make us pay down for our offence by weight.—  
The words of heaven ;—on whom it will, it will ;  
On whom it will not, so ; yet still 'tis just <sup>1</sup>.

Names were, and still are, applied to different occupations, such as *Tom Tapster, Tom Toss-pot, &c.* BOSWELL.

<sup>1</sup> Thus can the demi-god, Authority,

Make us pay down for our offence by weight.—

The words of heaven ;—on whom it will, it will ;

On whom it will not, so ; yet still 'tis just.] The sense of the whole is this : “ The demi-god, Authority, makes us pay the full penalty of our offence, and its decrees are as little to be questioned as the words of heaven, which pronounces its pleasure thus, —I punish and remit punishment according to my own uncontrollable will ; and yet who can say, what dost thou ? ” — “ Make us pay down for our offence by weight,” is a fine expression to signify paying the full penalty. The metaphor is taken from paying money by *weight*, which is always exact ; not so by *tale*, on account of the practice of diminishing the species. WARBURTON.

I suspect that a line is lost. JOHNSON.

It may be read,—the *sword* of heaven.

“ Thus can the demi-god, Authority,

“ Make us pay down for our offence, by weight ;—

“ The *sword* of heaven :—on whom,” &c.

*LUCIO.* Why, how now, Claudio? whence comes this restraint?

*CLAUD.* From too much liberty, my Lucio, liberty:

As surfeit is the father of much fast,  
So every scope by the immoderate use  
Turns to restraint: Our natures do pursue,  
(Like rats that ravin down their proper bane<sup>1</sup>.)

*Authority* is then poetically called *the sword of heaven*, which will spare or punish, as it is commanded. The alteration is slight, being made only by taking a single letter from the end of the word, and placing it at the beginning.

This very ingenious and elegant emendation was suggested to me by the Rev. Dr. Roberts, Provost of Eton; and it may be countenanced by the following passage in *The Cobbler's Prophecy*, 1594:

"In brief, they are the *swords of heaven* to punish."

Sir W. D'Avenant, who incorporated this play of Shakspeare with *Much Ado About Nothing*, and formed out of them a tragedy called *The Law Against Lovers*, omits the two last lines of this speech; I suppose, on account of their seeming obscurity.

STEEVENS.

The very ingenious emendation proposed by Dr. Roberts, is yet more strongly supported by another passage in the play before us, where this phrase occurs (*Act III. Sc. last*):

"He who *the sword of heaven* will bear,

"Should be as holy, as severe."

Yet I believe the old copy is right. MALONE.

Notwithstanding Dr. Roberts's ingenious conjecture, the text is certainly right. *Authority*, being absolute in Angelo, is finely stiled by Claudio, *the demi-god*. To this uncontrollable power, the poet applies a passage from St. Paul to the Romans, ch. ix. v. 15, 18, which he properly styles, *the words of heaven*: "for he saith to Moses, I will have mercy on whom I will have mercy," &c. And again: "Therefore hath he mercy on whom he will have mercy," &c. HENLEY.

<sup>1</sup> (Like rats that RAVIN down their proper bane,)] To *ravin* was formerly used for eagerly or voraciously devouring any thing. So, in Wilson's Epistle to the Earl of Leicester, prefixed to his Discourse upon Usury, 1572: "For these bee the greedie cormoraunte wolves indeed, that *ravyn* up both beaste and man." REED.

Again, in the Dedication to Burton's *Anatomy of Melancholy*, edit. 1632, p. 43:

A thirsty evil ; and when we drink, we die <sup>2</sup>.

*LUCIO.* If I could speak so wisely under an arrest, I would send for certain of my creditors : And yet, to say the truth, I had as lief have the foppery of freedom, as the morality <sup>3</sup> of imprisonment.—What's thy offence, Claudio ?

*CLAUD.* What, but to speak of would offend again.

*LUCIO.* What is it ? murder ?

*CLAUD.* No.

*LUCIO.* Lechery ?

*CLAUD.* Call it so.

*PROV.* Away, sir ; you must go.

*CLAUD.* One word, good friend :—Lucio, a word with you. *[Takes him aside.]*

*LUCIO.* A hundred, if they'll do you any good.—Is lechery so look'd after ?

*CLAUD.* Thus stands it with me :—Upon a true contráct,  
I got possession of Julietta's bed <sup>4</sup> ;

“ ——— *ravenest* like a beare,” &c.

*Ravin* is an ancient word for *prey*. So, in Noah's Flood, by Drayton :

“ As well of *ravine*, as that chew the cud.” STEEVENS.

<sup>2</sup> — when we DRINK, we die.] So, in *Revenge for Honour*, by Chapman :

“ Like poison'd rats, which when they've swallowed

“ The pleasing bane, rest not until they *drink* ;

“ And can rest then much less, until they burst.”

STEEVENS.

<sup>3</sup> — as the MORALITY —] The old copy has *mortality*. It was corrected by Sir William D'Avenant. MALONE.

<sup>4</sup> I got possession of Julietta's bed ; &c.] This speech is surely too indelicate to be spoken concerning Juliet, before her face ; for she appears to be brought in with the rest, though she has nothing to say. The Clown points her out as they enter ; and yet, from Claudio's telling Lucio, *that he knows the lady*, &c. one would think she was not meant to have made her personal appearance on the scene. STEEVENS.

The little seeming impropriety there is, will be entirely removed,

You know the lady ; she is fast my wife,  
 Save that we do the denunciation lack  
 Of outward order : this we came not to,  
 Only for propagation of a dower  
 Remaining in the coffer of her friends <sup>5</sup> ;  
 From whom we thought it meet to hide our love,  
 Till time had made them for us. But it chances,  
 The stealth of our most mutual entertainment,  
 With character too gross, is writ on Juliet.

LUCIO. With child, perhaps ?

CLAUD. Unhappily, even so.

And the new deputy now for the duke,—  
 Whether it be the fault and glimpse of newness <sup>6</sup> ;

by supposing that when Claudio stops to speak to Lucio, the Provost's officers depart with Julietta. RITSON.

Claudio may be supposed to speak to Lucio apart. MALONE.

<sup>5</sup> ——— this we came not to,

Only for PROPAGATION of a dower

Remaining in the coffer of her friends ;] This singular mode of expression certainly demands some elucidation. The sense appears to be this : “ We did not think it proper publicly to celebrate our marriage ; for this reason, that there might be no hindrance to the payment of Julietta's portion, which was then in the hands of her friends ; from whom, therefore, we judged it expedient to conceal our love till we had gained their favour.” *Propagation* being here used to signify *payment*, must have its root in the Italian word *pagare*. Edinburgh Magazine for November, 1786.

I suppose the speaker means—for the sake of *getting* such a dower as her friends might hereafter bestow on her, when time had reconciled them to her clandestine marriage.

The verb—to *propagate*, is, however, as obscurely employed by Chapman, in his version of the sixteenth book of Homer's *Odyssey* :

“ ——— to try if we,

“ Alone, may *propagate* to victory

“ Our bold encounters —.”

Again, in the fourth *Iliad*, by the same translator, 4to. 1598 :

“ ——— I doubt not but this night

“ Even to the fleete to *propagate* the Greeks' unturned flight.” STEEVENS

Perhaps we should read—*only* for *prorogation*. MALONE.

\* — the FAULT and GLIMPSE of newness ;] *Fault* and *glimpse*

Or whether that the body public be  
 A horse whereon the governor doth ride,  
 Who, newly in the seat, that it may know  
 He can command, lets it straight feel the spur:  
 Whether the tyranny be in his place,  
 Or in his eminence that fills it up,  
 I stagger in:—But this new governor  
 Awakes me all the enrolled penalties,  
 Which have, like unscour'd armour<sup>7</sup>, hung by the  
 wall

So long, that nineteen zodiacks have gone round<sup>8</sup>,  
 And none of them been worn; and, for a name,  
 Now puts the drowsy and neglected act  
 Freshly on me<sup>9</sup>:—'tis surely, for a name.

have so little relation to each other, that both can scarcely be right: we may read *flash* for *fault*; or, perhaps, we may read,

“Whether it be the fault or glimpse—”

That is, whether it be the seeming enormity of the action, or the glare of new authority. Yet the same sense follows in the next lines. JOHNSON.

*Fault*, I apprehend, does not refer to any enormous act done by the deputy, (as Dr. Johnson seems to have thought,) but to *newness*. The *fault* and *glimpse* is the same as *the faulty glimpse*. And the meaning seems to be—“Whether it be *the fault of newness*, a fault arising from the mind being dazzled by a *novel* authority, of which the new governor has yet had only a *glimpse*,—has yet taken only a hasty survey; or whether,” &c. Shakspeare has many similar expressions. MALONE.

<sup>7</sup> —like UNSCOUR'D ARMOUR,] So, in *Troilus and Cressida*;

“Like *rusty mail* in monumental mockery.” STEEVENS.

<sup>8</sup> So long, that NINETEEN zodiacks have gone round,] The Duke, in the scene immediately following, says:

“Which for these *fourteen* years we have let slip.”

THEOBALD.

<sup>9</sup> — But this new governor

AWAKES me all the ENROLLED PENALTIES,

Which have, like unscour'd armour, HUNG BY THE WALL

So long, —

Now puts the DROWSY AND NEGLECTED act

Freshly on me:.] Lord Strafford, in the conclusion of his Defence in the House of Lords, had, perhaps, these lines in his thoughts:



*LUCIO*. I warrant, it is : and thy head stands so tickle<sup>1</sup> on thy shoulders, that a milk-maid, if she be in love, may sigh it off. Send after the duke, and appeal to him.

*CLAUD*. I have done so, but he's not to be found. I prythee, Lucio, do me this kind service : This day my sister should the cloister enter, And there receive her approbation<sup>2</sup> : Acquaint her with the danger of my state ; Implore her, in my voice, that she make friends To the strict deputy ; bid herself assay him ; I have great hope in that : for in her youth There is a prone and speechless dialect<sup>3</sup>,

"It is now full two hundred and forty years since any man was touched for this alledged crime, to this height, before myself.—Let us rest contented with that which our fathers have left us ; and not awake those sleeping lions, to our own destruction, by raking up a few musty records, that have lain so many ages by the walls, quite forgotten and neglected." MALONE.

<sup>1</sup> — so tickle —] i. e. ticklish. This word is frequently used by our old dramatic authors. So, in *The True Tragedy of Marius and Scilla*, 1594 :

" — lords of Asia

" Have stood on tickle terms."

Again, in *The Widow's Tears*, by Chapman, 1612 :

" — upon as tickle a pin as the needle of a dial." STEEVENS.

<sup>2</sup> — her APPROBATION :] i. e. enter on her probation, or novitiate. So again, in this play :

" I, in probation of a sisterhood."

Again, in *The Merry Devil of Edmonton*, 1608 :

" Madam, for a twelvemonth's approbation,

" We mean to make the trial of our child." MALONE.

<sup>3</sup> — PRONE and speechless dialect,] I can scarcely tell what signification to give to the word *prone*. Its primitive and translated senses are well known. The author may, by a *prone* dialect, mean a dialect which men are *prone* to regard, or a dialect natural and unforced, as those actions seem to which we are *prone*. Either of these interpretations is sufficiently strained ; but such distortion of words is not uncommon in our author. For the sake of an easier sense, we may read :

" — in her youth

" There is a *pow'r*, and speechless dialect,

" Such as moves men."

Such as moves men ; beside, she hath prosperous art  
When she will play with reason and discourse,  
And well she can persuade.

LUCIO. I pray, she may : as well for the encouragement of the like, which else would stand under grievous imposition<sup>4</sup> ; as for the enjoying of thy life, who I would be sorry should be thus foolishly lost at a game of tick-tack<sup>5</sup>. I'll to her.

CLAUD. I thank you, good friend Lucio.

LUCIO. Within two hours,—

CLAUD. Come, officer, away. [Exeunt.

Or thus :

“ There is a *prompt* and speechless dialect.” JOHNSON.

*Prone*, perhaps, may stand for *humble*, as a *prone* posture is a posture of supplication.

So, in *The Opportunity*, by Shirley, 1640 :

“ You have *prostrate* language.”

The same thought occurs in *The Winter's Tale* :

“ The silence often of pure innocence

“ Persuades, when speaking fails.”

Sir W. D'Avenant, in his alteration of the play, changes *prone* to *sweet* : I mention some of his variations, to shew that what appear difficulties to us, were difficulties to him, who, living nearer the time of Shakspeare, might be supposed to have understood his language more intimately. STEEVENS.

*Prone*, I believe, is used here for *prompt*, *significant*, *expressive*, (though speechless,) as in our author's *Rape of Lucrece* it means *ardent*, *head-strong*, rushing forward to its object :

“ O that *prone* lust should stain so pure a bed !”

Again, in *Cymbeline* : “ Unless a man would marry a gallows, and beget young gibbets, I never saw any one so *prone*.” MALONE.

<sup>4</sup> Under grievous IMPOSITION ;] I once thought it should be *inquisition*, but the present reading is probably right. “ The crime would be under grievous *penalties imposed*.” JOHNSON.

<sup>5</sup> — lost at a game of TICK-TACK.] *Tick-tack* is a game at tables. “ *Jouer au tric-trac*,” is used in French in a wanton sense. MALONE.

The same phrase, in Lucio's sportive sense, occurs in *Lusty Juventus*. STEEVENS

## SCENE IV.

## A Monastery.

*Enter Duke, and Friar THOMAS.*

DUKE. No; holy father; throw away that thought;

Believe not that the dribbling dart of love  
Can pierce a complete bosom<sup>6</sup>: why I desire thee  
To give me secret harbour, hath a purpose  
More grave and wrinkled than the aims and ends  
Of burning youth.

FRI. May your grace speak of it?

DUKE. My holy sir, none better knows than you  
How I have ever lov'd the life remov'd<sup>7</sup>;  
And held in idle price to haunt assemblies,  
Where youth, and cost, and witless bravery<sup>8</sup> keeps<sup>9</sup>.

<sup>6</sup> Believe not that the DRIBBLING dart of love

Can pierce a COMPLETE bosom:] Think not that a breast  
*completely armed* can be pierced by the dart of love, that comes  
"fluttering without force." JOHNSON.

A *dribber*, in archery, was a term of contempt which perhaps  
cannot be satisfactorily explained. Ascham, in his *Toxophilus*,  
edit. 1589, p. 32, observes: "— if he give it over, and not use to  
shoote truly, &c. he shall become of a fayre archer a starke squir-  
ter and *dribber*."

In the second stanza of Sir Philip Sidney's *Arcadia*, the same  
term is applied to the dart of Cupid:

"Not at first sight, nor yet with *dribbed* shot,

"Love gave the wound," &c. STEEVENS.

<sup>7</sup> — the life REMOV'D;] i. e. a life of retirement, a life remote,  
or removed, from the bustle of the world.

So, in the Prologue to Milton's *Masque at Ludlow Castle*: I  
mean the MS. copy in the Library of Trinity College, Cambridge:

"—— I was not sent to court your wonder

"With distant worlds, and strange *removed* climes."

STEEVENS.

<sup>8</sup> — witless BRAVERY —] *Bravery*, in the present instance,  
signifies *showy dress*. So, in *The Taming of a Shrew*:

I have delivered to lord Angelo  
 (A man of stricture, and firm abstinence <sup>1</sup>.)  
 My absolute power and place here in Vienna,  
 And he supposes me travell'd to Poland;  
 For so I have strew'd it in the common ear,  
 And so it is receiv'd: Now, pious sir,  
 You will demand of me, why I do this?

FRI. Gladly, my lord.

DUKE. We have strict statutes, and most biting  
 laws,  
 (The needful bits and curbs for head-strong  
 steeds <sup>2</sup>.)

“With scarfs, and fans, and double change of *bravery*.”

STEEVENS.

<sup>9</sup> — keeps.] i. e. dwells, resides. In this sense it is still used at Cambridge, where the students and fellows, referring to their collegiate apartments, always say they *keep*, i. e. reside there.

REED.

<sup>1</sup> (A man of STRICTURE, and firm abstinence,)] *Stricture* makes no sense in this place. We should read —

“A man of *strict ure* and firm abstinence.”

i. e. a man of the *exactest conduct*, and practised in the subdual of his passions. *Ure* is an old word for *use*, *practice*: so *enur'd*, habituated to. WARBURTON.

*Stricture* may easily be used for *strictness*; *ure* is indeed an old word, but, I think, always applied to things, never to persons.

JOHNSON.

Sir W. D'Avenant, in his alteration of this play, reads—*strictness*. *Ure* is sometimes applied to *persons*, as well as to things. So, in the old interlude of Tom Tyler and his Wife, 1661:

“So shall I be sure

“To keep him in *ure*.”

The same word occurs in *Promos and Cassandra*, 1578:

“The crafty man oft puts these wrongs in *ure*.” STEEVENS.

<sup>2</sup> (The needful BITS and CURBS for head-strong steeds,)] In the copies—

“The needful *bits* and *curbs* for head-strong *weeds*.”

There is no manner of analogy or consonance in the metaphors here; and, though the copies agree, I do not think the author would have talked of *bits* and *curbs* for *weeds*. On the other hand, nothing can be more proper, than to compare persons of

Which for these fourteen years we have let sleep<sup>3</sup>;  
Even like an o'er-grown lion in a cave,

*unbridled licentiousness* to head-strong *steeds*; and, in this view, *bridling the passions* has been a phrase adopted by our best poets.

THEOBALD.

<sup>3</sup> Which for these FOURTEEN years we have let SLEEP;] Thus the old copy; which also reads —

“—— we have let *slip*.” STEEVENS.

For *fourteen* I have made no scruple to replace *nineteen*. The reason will be obvious to him who recollects what the Duke [Claudio] has said in a foregoing scene. I have altered the odd phrase of “letting the laws *slip*,” for how does it sort with the comparison that follows, of a lion in his cave that went not out to prey? But letting the laws *sleep*, adds a particular propriety to the thing represented, and accords exactly too with the simile. It is the metaphor too, that our author seems fond of using upon this occasion, in several other passages of this play:

“The law hath not been dead, though it hath *slept*;

“—— ’Tis now *awake*.”

And, so again:

“—— but this new governor

“*Awakes* me all the enrolled *penalties*;

“—— and for a name

“Now puts the *drowsy* and neglected *act*

“Freshly on me.” THEOBALD.

The latter emendation may derive its support from a passage in Hamlet:

“—— How stand I then,

“That have a father kill’d, a mother stain’d,

“Excitements of my reason and my blood,

“And let all *sleep*?”

If *slip* be the true reading, (which, however, I do not believe,) the sense may be, — which for these fourteen years we have suffered to *pass unnoticed, unobserved*; for so the same phrase is used in Twelfth-Night: — “Let him let this matter *slip*, and I’ll give him my horse, grey Capulet.”

Mr. Theobald altered *fourteen* to *nineteen*, to make the Duke’s account correspond with a speech of Claudio’s in a former scene, but without necessity. “Claudio would naturally represent the period during which the law had not been put in practice greater than it really was.” MALONE.

Theobald’s correction is misplaced. If any correction is really necessary, it should have been made where Claudio, in a foregoing scene, says *nineteen* years. I am disposed to take the Duke’s words. WHALLEY.

That goes not out to prey: Now, as fond fathers  
Having bound up the threat'ning twigs of birch,  
Only to stick it in their children's sight,  
For terror, not to use; in time the rod  
Becomes more mock'd, than fear'd<sup>4</sup>: so our de-  
crees,

Dead to infliction, to themselves are dead ;  
And liberty plucks justice by the nose ;  
The baby beats the nurse <sup>5</sup>, and quite athwart  
Goes all decorum.

*FRI.* It rested in your grace  
To unloose this tied-up justice, when you pleas'd :  
And it in you more dreadful would have seem'd,  
Than in lord Angelo.

*DUKE.* I do fear, too dreadful :  
Sith <sup>6</sup> 'twas my fault to give the people scope,  
'Twould be my tyranny to strike, and gall them  
For what I bid them do : For we bid this be done,  
When evil deeds have their permissive pass,  
And not the punishment. Therefore, indeed, my  
father,  
I have on Angelo impos'd the office ;  
Who may, in the ambush of my name, strike home,  
And yet my nature never in the sight,  
To do it slander <sup>7</sup> : And to behold his sway,

<sup>4</sup> BECOMES more mock'd, than fear'd:] *Becomes* was added by Mr. Pope, to restore sense to the passage, some such word having been left out. STEEVENS.

<sup>s</sup> The baby beats the nurse,] This allusion was borrowed from an ancient print, entitled *The World turn'd Upside Down*, where an infant is thus employed. STEEVENS.

<sup>6</sup> Sith —] i. e. since. STEEVENS.

7 To do it slander:] The text stood:

“So do *in* slander:—”

Sir Thomas Hanmer has very well corrected it thus :

“ *To do it slander :* ”

Yet, perhaps, less alteration might have produced the true reading:

I will, as 'twere a brother of your order,  
 Visit both prince and people : therefore, I pr'ythee,  
 Supply me with the habit, and instruct me  
 How I may formally in person bear<sup>s</sup> me  
 Like a true friar. More reasons for this action,  
 At our more leisure shall I render you ;  
 Only, this one :—Lord Angelo is precise ;  
 Stands at a guard<sup>9</sup> with envy ; scarce confesses  
 That his blood flows, or that his appetite  
 Is more to bread than stone : Hence shall we see,  
 If power change purpose, what our seemers be.  
[*Exeunt.*

“ And yet my nature never, in the sight,

“ *So doing* slandered :——”

And yet my nature never suffer slander, by doing any open  
 acts of severity. JOHNSON.

The old text stood,

“ ——— in the fight

“ *To do in* slander :——”

Hanmer's emendation is supported by a passage in K. Henry IV.  
 Part I. :

“ *Do me no slander*, Douglas, I dare fight.” STEEVENS.

*Fight* seems to be countenanced by the words *ambush* and  
*strike*. *Sight* was introduced by Mr. Pope. MALONE.

<sup>s</sup> — IN person bear —] Mr. Pope reads—

“ ——— *my* person bear.”

Perhaps the word which I have inserted in the text, had dropped  
 out while the sheet was at press. A similar phrase occurs in *The*  
*Tempest* :

“ ——— some good instruction give

“ How I may *bear me* here.”

Sir W. D'Avenant reads, in his alteration of the play :

“ I may in person a true friar seem.”

The sense of the passage (as Mr. Henley observes) is—“ How  
 I may demean myself, so as to support the character I have as-  
 sumed.” STEEVENS.

<sup>9</sup> Stands at a guard —] Stands on terms of defiance. JOHNSON.

This rather means, to stand cautiously on his *defence*, than on  
 terms of defiance. M. MASON.

## SCENE V.

## A Nunnery.

*Enter ISABELLA and FRANCISCA.*

*ISAB.* And have you nuns no further privileges ?

*FRAN.* Are not these large enough ?

*ISAB.* Yes, truly : I speak not as desiring more ;  
But rather wishing a more strict restraint  
Upon the sister-hood, the votarists of saint Clare.

*LUCIO.* Ho ! Peace be in this place ! [*Within.*]

*ISAB.* Who's that which calls ?

*FRAN.* It is a man's voice : Gentle Isabella,  
Turn you the key, and know his business of him ;  
You may, I may not ; you are yet unsworn :  
When you have vow'd, you must not speak with  
men,

But in the presence of the prioress :  
Then, if you speak, you must not show your face ;  
Or, if you show your face, you must not speak.  
He calls again ; I pray you, answer him.

[*Exit FRANCISCA.*]

*ISAB.* Peace and prosperity ! Who is't that calls ?

*Enter LUCIO.*

*LUCIO.* Hail, virgin, if you be ; as those cheek-  
roses

Proclaim you are no less ! Can you so stead me,  
As bring me to the sight of Isabella,  
A novice of this place, and the fair sister  
To her unhappy brother Claudio ?

*ISAB.* Why her unhappy brother ? let me ask ;  
The rather, for I now must make you know  
I am that Isabella, and his sister.

*LUCIO.* Gentle and fair, your brother kindly  
greets you :



Not to be weary with you, he's in prison.

ISAB. Woe me! for what?

LUCIO. For that, which, if myself might be his judge,

He should receive his punishment in thanks:

He hath got his friend with child.

ISAB. Sir, mock me not—your story<sup>2</sup>.

<sup>2</sup> — MAKE me not your story.] Do not, by deceiving me, make me a subject for a tale. JOHNSON.

Perhaps only, “Do not divert yourself with me, as you would with a story;” do not make me the subject of your drama. Benedick talks of becoming—the *argument* of his own scorn.

So, in *A Midsummer-Night's Dream*:

“If you have any pity, &c.

“You would not *make* me such an *argument*.”

Sir W. D'Avenant reads—*scorn* instead of *story*.

After all, the irregular phrase [*me*, &c.] that, perhaps, obscures this passage, occurs frequently in our author, and particularly in the next scene, where Escalus says: “Come *me* to what was done to her.”—“Make *me* not your story,” may therefore signify—“invent not your story on purpose to deceive me.” “It is true,” in Lucio's reply, means—“What I have already told you is true.”

STEEVENS.

Mr. Ritson explains this passage, “do not make a *jest of me*.”

REED.

I have no doubt that we ought to read, (as I have printed,) Sir, *mock* me not:—your story.

So, in *Macbeth*:

“Thou com'st to use thy tongue:—*thy story* quickly.”

In *King Lear* we have—

“Pray, do not *mock* me.”

I beseech you, Sir, (says Isabel) do not play upon my fears; reserve this idle talk for some other occasion;—proceed at once to your tale. Lucio's subsequent words, [“Tis true,”—i. e. you are right; I thank you for remembering me;] which, as the text has been hitherto printed, had no meaning, are then pertinent and clear. Mr. Pope was so sensible of the impossibility of reconciling them to what preceded in the old copy, that he fairly omitted them.

What Isabella says afterwards fully supports this emendation:

“You do blaspheme the good, in *mocking* me.”

I have observed that almost every passage in our author, in which there is either a broken speech, or a sudden transition without a connecting particle, has been corrupted by the care-

LUCIO. 'Tis true. I would not<sup>3</sup>. Though 'tis my familiar sin  
With maids to seem the lapwing<sup>4</sup>, and to jest,

lessness of either the transcriber or compositor. See a note on Love's Labour's Lost, Act II. Sc. I. :

"A man of—sovereign, peerless, he's esteem'd."

And another on Coriolanus, Act I. Sc. IV. :

"You shames of Rome! you herd of—Boils and plagues

"Plaster you o'er!" MALONE.

<sup>3</sup> I would not—] i. e. Be assured, I would not mock you. So afterwards: "Do not believe it:" i. e. Do not suppose that I would mock you. MALONE.

I am satisfied with the sense afforded by the old punctuation.

STEEVENS.

<sup>4</sup> — 'tis my familiar sin

With maids to seem the LAPWING,] The Oxford editor's note on this passage is in these words: "The lapwings fly, with seeming fright and anxiety, far from their nests, to deceive those who seek their young." And do not all other birds do the same? But what has this to do with the infidelity of a general lover, to whom this bird is compared? It is another quality of the lapwing that is here alluded to, viz. its perpetual flying so low and so near the passenger, that he thinks he has it, and then is suddenly gone again. This made it a proverbial expression to signify a lover's falshood; and it seems to be a very old one: for Chaucer, in his Plowman's Tale, says:

"And *lapwings* that well conith lie." WARBURTON.

The modern editors have not taken in the whole similitude here: they have taken notice of the lightness of a spark's behaviour to his mistress, and compared it to the *lapwing's* hovering and fluttering as it flies. But the chief, of which no notice is taken, is,—"*—and to jest.*" [See Ray's Proverbs.] "The *lapwing* cries, *tongue far from heart*;" i. e. most farthest from the nest; i. e. She is, as Shakspeare has it here,—*Tongue far from heart*. "The farther she is from her nest, where her heart is with her young ones, she is the louder, or, perhaps, all tongue." SMITH.

Shakspeare has an expression of the like kind in his Comedy of Errors:

"*Adr.* Far from her nest the *lapwing* cries away;

"My heart prays for him, though my tongue do curse."

We meet with the same thought in Lily's Campaspe, 1584, from whence Shakspeare might borrow it:

"*Alex.* — you resemble the *lapwing*, who crieth most where her nest is not, and so, to lead me from espying your love for Campaspe, you cry Timoclea." GREY.

Tongue far from heart,—play with all virgins so <sup>5</sup> :  
 I hold you as a thing ensky'd, and sainted ;  
 By your renouncement, an immortal spirit ;  
 And to be talk'd with in sincerity,  
 As with a saint.

ISAB. You do blaspheme the good, in mocking me.

LUCIO. Do not believe it. Fewness and truth <sup>6</sup>,  
 'tis thus :

Your brother and his lover <sup>7</sup> have embrac'd :

<sup>5</sup> 'Tis true. I would not. Though 'tis my familiar sin  
 With maids to seem the lapwing, and to jest,  
 Tongue far from heart,—play with all virgins so : &c.] This  
 passage has been pointed in the modern editions thus :

“ 'Tis true :—I would not (though 'tis my familiar sin

“ With maids to seem the lapwing, and to jest,

“ Tongue far from heart) play with all virgins so :

“ I hold you,” &c.

According to this punctuation, Lucio is made to deliver a sentiment directly opposite to that which the author intended. ‘ Though 'tis my common practice to jest with and to deceive *all* virgins, I would not so play with all virgins.’

The sense, as I have regulated my text, appears to me clear and easy. ‘ 'Tis very true, (says he,) *I ought indeed, as you say, to proceed at once to my story. Be assured, I would not mock you. Though it is my familiar practice to jest with maidens, and, like the lapwing, to deceive them by my insincere prattle, though, I say, it is my ordinary and habitual practice to sport in this manner with all virgins, yet I should never think of treating you so ; for I consider you, in consequence of your having renounced the world, as an immortal spirit, as one to whom I ought to speak with as much sincerity as if I were addressing a saint.*’ MALONE.

Mr. Malone complains of a contradiction which I cannot find in the speech of Lucio. He has not said that it is his practice to jest with and deceive *all* virgins. “ Though (says he) it is my practice with *maids* to seem the lapwing, I would not play with *all* virgins so ; ” meaning that she herself is the exception to his usual practice. Though he has treated other women with levity, he is serious in his address to her. STEEVENS.

<sup>6</sup> FEWNESS and truth, &c.] i. e. in few words, and those true ones. *In few*, is many times thus used by Shakspeare. STEEVENS.

<sup>7</sup> Your brother and his LOVER —] i. e. his mistress ; *lover*, in our author's time, being applied to the female as well as the

As those that feed grow full ; as blossoming time <sup>8</sup>,  
 That from the seedness the bare fallow brings  
 To teeming foison ; even so her plenteous womb  
 Expresseth his full tilth and husbandry.

ISAB. Some one with child by him ?—My cousin  
 Juliet ?

male sex. Thus, one of his poems, containing the lamentation of a deserted maiden, is entitled, “A *Lover's Complaint*.”

So, in Tarleton's *Newes out of Purgatory*, bl. 1. no date :  
 “—he spide the fetch, and perceived that all this while this was  
 his *lover's* husband, to whom he had revealed these escapes.”

MALONE.

The term was applied to the female sex, not only in Shakspeare's time, but even to a very late period. Lady Wortley Montague, in a letter to her husband, speaking of a young girl who forbade the banns of marriage at Huntingdon, calls her *lover*. See her works, vol. i. p. 238. BLAKEWAY.

<sup>8</sup> — AS blossoming time,

That from the seedness the bare fallow brings  
 To teeming FOISON ; even so —] As the sentence now stands,  
 it is apparently ungrammatical. I read—

“At blossoming time,” &c.

That is, As they that feed grow full, so her womb now *at blossoming time*, at that time through which the seed time proceeds to the harvest, her womb shows what has been doing. Lucio ludicrously calls pregnancy *blossoming time*, the time when fruit is promised, though not yet ripe. JOHNSON.

Instead of *that*, we may read—*doth* ; and, instead of *brings*, *bring*. *Foison* is *plenty*. So, in *The Tempest* :

“—— nature should bring forth,

“Of its own kind, all *foizon*,” &c.

*Teeming foizon*, is *abundant produce*. STEEVENS.

This passage seems to me to require no amendment ; and the meaning of it is this : “As blossoming-time proves the good tillage of the farmer, so the fertility of her womb expresses Claudio's full tilth and husbandry.” By *blossoming time* is meant, the time when the ears of corn are formed. M. MASON.

This sentence, as Dr. Johnson has observed, is apparently ungrammatical. I suspect two half lines have been lost. — Perhaps however an imperfect sentence was intended, of which there are many instances in these plays :—or, as might have been used in the sense of *like*. *Tilth* is *tillage*.

So, in our author's 3d Sonnet :

“For who is she so fair, whose unear'd womb

“Disdains the *tillage* of thy husbandry ?” MALONE.

LUCIO. Is she your cousin ?

ISAB. Adoptedly : as school-maids change their names,

By vain though apt affection.

LUCIO.

She it is.

ISAB. O, let him marry her !

LUCIO.

This is the point.

The duke is very strangely gone from hence ;  
 Bore many gentlemen, myself being one,  
 In hand, and hope of action<sup>9</sup> : but we do learn  
 By those that know the very nerves of state,  
 His givings out were of an infinite distance  
 From his true-meant design. Upon his place,  
 And with full line<sup>1</sup> of his authority,  
 Governs lord Angelo ; a man, whose blood  
 Is very snow-broth ; one who never feels  
 The wanton stings and motions of the sense ;  
 But doth rebate and blunt his natural edge  
 With profits of the mind, study and fast.  
 He (to give fear to use<sup>2</sup> and liberty,  
 Which have, for long, run by the hideous law,  
 As mice by lions,) hath pick'd out an act,  
 Under whose heavy sense your brother's life  
 Falls into forfeit : he arrests him on it ;  
 And follows close the rigour of the statute,  
 To make him an example : all hope is gone,  
 Unless you have the grace<sup>3</sup> by your fair prayer

<sup>9</sup> Bore many gentlemen,——

In hand, and hope of action :] *To bear in hand* is a common phrase for *to keep in expectation and dependance* ; but we should read :

“ ——with hope of action.” JOHNSON.

So, in *Macbeth* :

“ How you were borne in hand,” &c. STEEVENS.

<sup>1</sup> ——with FULL LINE ——] With full extent, with the whole length. JOHNSON.

<sup>2</sup> ——to give fear to USE ——] To intimidate *use*, that is, practices long countenanced by *custom*. JOHNSON.

<sup>3</sup> Unless you have the grace ——] That is, the acceptableness,

To soften Angelo : And that's my pith  
Of business <sup>4</sup> 'twixt you and your poor brother.

ISAB. Doth he so seek his life ?

LUCIO. Has censur'd him <sup>5</sup>

Already ; and, as I hear, the provost hath  
A warrant for his execution.

ISAB. Alas ! what poor ability's in me  
To do him good ?

LUCIO. Assay the power you have.

ISAB. My power ! Alas ! I doubt,—

LUCIO. Our doubts are traitors,  
And make us lose the good we oft might win,  
By fearing to attempt : Go to lord Angelo,  
And let him learn to know, when maidens sue,  
Men give like gods ; but when they weep and  
kneel,  
All their petitions are as freely theirs <sup>6</sup>

the power of gaining favour. So, when she makes her suit, the  
Provost says :

“ Heaven give thee moving *graces* ! ” JOHNSON.

<sup>4</sup> ——— my PITH

Of business —] The inmost part, the main of my message.  
JOHNSON.

So, in Hamlet :

“ And enterprises of great *pith* and moment.” STEEVENS.

<sup>5</sup> Has CENSUR'D HIM —] i. e. sentenced him. So, in Othello :

“ ——— to you, lord governor,

“ Remains the *censure* of this hellish villain.” STEEVENS.

We should read, I think, *he* has censured him, &c. In the  
MSS. of our author's time, and frequently in the printed copy of  
these plays, *he has*, when intended to be contracted, is written—  
*h'as*. Hence probably the mistake here.

So, in Othello, 4to. 1622 :

“ And it is thought abroad, that 'twixt my sheets

“ *H'as* done my office.”

Again, in All's Well That Ends Well, p. 247, folio, 1623, we  
find *H'as* twice, for *He has*. See also Twelfth-Night, p. 258,  
edit. 1623 : “ — *h'as* been told so,” for “ *he has* been told so.”

Yet after all as Shakspeare and the writers of his time fre-  
quently omit the personal pronoun, this emendation may be  
unnecessary. MALONE.

<sup>6</sup> All their petitions are as FREELY theirs —] All their requests

As they themselves would owe them <sup>7</sup>.

*ISAB.* I'll see what I can do.

*LUCIO.*

But, speedily.

*ISAB.* I will about it straight ;

No longer staying but to give the mother <sup>8</sup>

Notice of my affair. I humbly thank you :

Commend me to my brother : soon at night

I'll send him certain word of my success.

*LUCIO.* I take my leave of you.

*ISAB.*

Good sir, adieu.

[*Exeunt.*]

## ACT II. SCENE I.

A Hall in ANGELO'S House.

*Enter ANGELO, ESCALUS, a Justice, Provost <sup>9</sup>,  
Officers, and other Attendants.*

*ANG.* We must not make a scare-crow of the law,

are as freely granted to them, are granted in as full and beneficial a manner, as they themselves could wish. The editor of the second folio arbitrarily reads—as *truly* theirs; which has been followed in all the subsequent copies. MALONE.

<sup>7</sup> — would owe them.] To *owe*, signifies in this place, as in many others, to *possess*, to *have*. STEEVENS.

<sup>8</sup> — the mother —] The abbess, or prioress. JOHNSON.

<sup>9</sup> Provost,] A Provost martial, Minsheu explains, “Prevost des mareschaux: Præfectus rerum capitalium, Prætor rerum capitalium.” REED.

A *provost* is generally the executioner of an army. So, in The Famous History of Thomas Stukely, 1605, bl. l. :

“*Provost*, lay irons upon him, and take him to your charge.”

Again, in The Virgin Martyr, by Massinger :

“Thy *provost*, to see execution done

“On these base Christians in Cesarea.” STEEVENS.

A prison for military offenders is at this day, in some places, called the *Prevôt*. MALONE.

Setting it up to fear the birds of prey<sup>1</sup>,  
 And let it keep one shape, till custom make it  
 Their perch, and not their terror.

ESCAL.

Ay, but yet

Let us be keen, and rather cut a little,  
 Than fall, and bruise to death<sup>2</sup>: Alas! this gentle-  
 man,

Whom I would save, had a most noble father.

Let but your honour know<sup>3</sup>,

(Whom I believe to be most strait in virtue,)

That, in the working of your own affections,

Had time coher'd with place, or place with wishing,

Or that the resolute acting of your blood

Could have attain'd the effect of your own purpose,

Whether you had not sometime in your life

Err'd in this point which now you censure him<sup>4</sup>,

And pull'd the law upon you.

The *Provost* here, is not a *military officer*, but a kind of sheriff or gaoler, so called in foreign countries. DOUCE.

<sup>1</sup> — to FEAR the birds of prey,] To *fear* is to *affright*, to *terrify*. So, in the Merchant of Venice :

“ — this aspect of mine

“ Hath *fear'd* the valiant.” STEEVENS.

<sup>2</sup> Than FALL, and bruise to death:] I should rather read *fell*, i. e. strike down. So, in Timon of Athens :

“ All save thee,

“ I *fell* with curses.” WARBURTON.

*Fall* is the old reading, and the true one. Shakspeare has used the same verb active in The Comedy of Errors :

“ — as easy may'st thou *fall*

“ A drop of water—.”

i. e. let fall. So, in As You Like It :

“ — the executioner

“ *Falls* not the axe upon the humbled neck.” STEEVENS.

“ Than *fall*, and bruise to death : ” i. e. fall *the axe* ; or rather let the criminal fall, &c. MALONE.

<sup>3</sup> Let but your honour KNOW,] To *know* is here to *examine*, to *take cognizance*. So, in A Midsummer-Night's Dream :

“ Therefore, fair Hermia, question your desires ;

“ *Know* of your youth, examine well your blood.” JOHNSON.

<sup>4</sup> Err'd in this point which now you censure him,] Some word





When I, that censure him, do so offend,  
 Let mine own judgment pattern out my death,  
 And nothing come in partial. Sir, he must die.

ESCAL. Be it as your wisdom will.

ANG. Where is the provost ?

PROV. Here, if it like your honour.

ANG. See that Claudio

Be executed by nine to-morrow morning :  
 Bring him his confessor, let him be prepar'd ;  
 For that's the utmost of his pilgrimage.

[Exit Provost.]

ESCAL. Well, heaven forgive him ! and forgive  
 us all !

Some rise by sin, and some by virtue fall :  
 Some run from brakes of vice, and answer none ;  
 And some condemned for a fault alone <sup>9</sup>.

<sup>9</sup> Some rise, &c.] This line is in the first folio printed in Italics as a quotation. All the folios read in the next line :

"Some run *from* brakes of *ice*, and answer none." JOHNSON.

The old reading is, perhaps, the true one, and may mean, "some run away from danger, and stay to answer none of their faults, whilst others are condemned only on account of a single frailty."

If this be the true reading, it should be printed :

"Some run from *breaks* [i. e. *fractures*] of ice," &c.

Since I suggested this, I have found reason to change my opinion. A *brake* anciently meant not only a *sharp bit*, a *snaffle*, but also the engine with which farriers confined the legs of such unruly horses as would not otherwise submit themselves to be shod, or to have a cruel operation performed on them. This, in some places, is still called a smith's *brake*. In this last sense, Ben Jonson uses the word in his *Underwoods* :

"And not think he had eat a stake,

"Or were set up in a *brake*."

And, for the former sense, see *The Silent Woman*, Act IV.

Again, for the latter sense, *Bussy d'Ambois*, by Chapman :

"Or, like a strumpet, learn to set my face

"In an eternal *brake*."

Again, in *The Opportunity*, by Shirley, 1640 :

"He is fallen into some *brake*, some wench has tied him by the legs."

Again, in *Holland's Leaguer*, 1633 :

*Enter ELBOW, FROTH, Clown, Officers, &c.*

*ELB.* Come, bring them away: if these be good people in a common-weal, that do nothing but use

“ — her I'll make

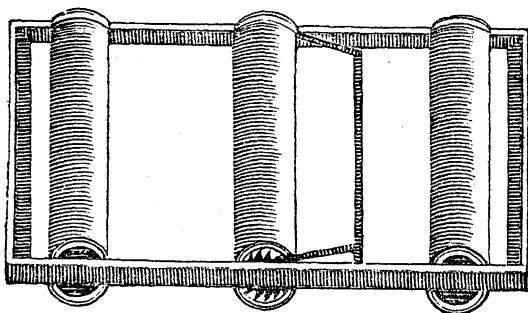
“ A stale, to catch this courtier in a *brake*.”

I offer these quotations, which may prove of use to some more fortunate conjecturer; but am able myself to derive very little from them to suit the passage before us.

I likewise find from Holinshed, p. 670, that the *brake* was an engine of torture. “The said Hawkins was cast into the Tower, and at length brought to the *brake*, called the Duke of Excester's daughter, by means of which pain he shewed many things,” &c.

“When the Dukes of Exeter and Suffolk, (says Blackstone, in his Commentaries, vol. iv. chap. xxv. p. 320, 321,) and other ministers of Henry VI. had laid a design to introduce the civil law into this kingdom as the rule of government, for a beginning thereof they erected a rack for torture; which was called in derision the Duke of Exeter's Daughter, and still remains in the Tower of London, where it was occasionally used as an engine of state, not of law, more than once in the reign of Queen Elizabeth.” See Coke's Instit. 35, Barrington, 69, 385, and Fuller's Worthies, p. 317.

A part of this horrid engine still remains in the Tower, and the following is the figure of it:



It consists of a strong iron frame about six feet long, with three rollers of wood within it. The middle one of these, which has iron teeth at each end, is governed by two stops of iron, and was, probably, that part of the machine which suspended the powers of

their abuses in common houses, I know no law ; bring them away.

the rest, when the unhappy sufferer was sufficiently strained by the cords, &c. to begin confession. I cannot conclude this account of it without confessing my obligation to Sir Charles Frederick, who politely condescended to direct my enquiries, while his high command rendered every part of the Tower accessible to my researches.

I have since observed that, in Fox's *Martyrs*, edit. 1596, p. 1843, there is a representation of the same kind. To this also, Skelton, in his *Why Come Ye Not to Court*, seems to allude :

“ And with a cole rake

“ Bruise them on a *brake*.”

If Shakspeare alluded to this engine, the sense of the contested passage will be : “ Some run more than once from engines of punishment, and answer no interrogatories ; while some are condemned to suffer for a single trespass.”

It should not, however, be dissembled, that yet a plainer meaning may be deduced from the same words. By *brakes of vice* may be meant a collection, a number, a *thicket* of vices. The same image occurs in Daniel's *Civil Wars*, b. iv. :

“ Rushing into the thickest woods of spears,

“ And *brakes* of swords,” &c.

That a *brake* meant a bush, may be known from Drayton's poem on Moses and his Miracles :

“ Where God unto the Hebrew spake,

“ Appearing from the burning *brake*.”

Again, in *The Mooncalf* of the same author :

“ He brings into a *brake* of briars and thorn,

“ And so entangles.”

Mr. Tollet is of opinion that, by *brakes of vice*, Shakspeare means only the *thorny paths of vice*.

So, in Ben Jonson's *Underwoods*, Whalley's edit. vol. vi. p. 367 :

“ Look at the false and cunning man, &c.—

“ Crush'd in the snakey *brakes* that he had past.”

STEEVENS.

The words—*answer none*, (that is, *are not called to account for their conduct*,) evidently show that *brake of vice* here means the *engine of torture*. The same mode of *question* is again referred to in Act V. :

“ To the *rack* with him : we'll touze you joint by joint,

“ But we will know this purpose.”

The name of *brake of vice*, appears to have been given this machine from its resemblance to *that used to subdue vicious horses* ; to which Daniel thus refers :

ANG. How now, sir! What's your name? and what's the matter?

ELB. If it please your honour, I am the poor duke's constable, and my name is Elbow; I do lean upon justice, sir, and do bring in here before your good honour two notorious benefactors.

ANG. Benefactors? Well; what benefactors are they? are they not malefactors?

ELB. If it please your honour, I know not well what they are: but precise villains they are, that I am sure of; and void of all profanation in the world, that good christians ought to have.

ESCAL. This comes off well<sup>1</sup>; here's a wise officer.

ANG. Go to: What quality are they of? Elbow is your name? Why dost thou not speak, Elbow<sup>2</sup>?

CLO. He cannot, sir; he's out at elbow.

"Lyke as the *brake* within the rider's hande

"Doth *straine* the horse nye *wood* with grief of paine,

"Not us'd before to come in such a band," &c. HENLEY.

I am not satisfied with either the old or present reading of this very difficult passage; yet have nothing better to propose. The modern reading, *vice*, was introduced by Mr. Rowe. In King Henry VIII. we have—

"'Tis but the fate of place, and the rough *brake*

"That virtue must go through." MALONE.

<sup>1</sup> This comes off well;] This is nimbly spoken; this is volubly uttered. JOHNSON.

The same phrase is employed in *Timon of Athens*, and elsewhere; but in the present instance it is used ironically. The meaning of it, when seriously applied to speech, is—This is well delivered, this story is well told. STEEVENS.

<sup>2</sup> Why dost thou not speak, ELBOW?] Says Angelo to the constable. "He cannot, sir, (quoth the Clown,) he's *out at elbow*." I know not whether this quibble be generally understood: he is *out* at the word *elbow*, and *out* at the *elbow* of his coat. The constable, in his account of master Froth and the Clown, has a stroke at the Puritans, who were very zealous against the stage about this time: "Precise villains they are, that I am sure of; and void of all profanation in the world, that good Christians ought to have." FARMER.

ANG. What are you, sir?

ELB. He, sir? a tapster, sir; parcel-bawd<sup>3</sup>; one that serves a bad woman; whose house, sir, was, as they say, pluck'd down in the suburbs; and now she professes a hot-house<sup>4</sup>, which, I think, is a very ill house too.

ESCAL. How know you that?

ELB. My wife, sir, whom I detest<sup>5</sup> before heaven and your honour,—

ESCAL. How! thy wife?

ELB. Ay, sir; whom, I thank heaven, is an honest woman,—

ESCAL. Dost thou detest her therefore?

ELB. I say, sir, I will detest myself also, as well as she, that this house, if it be not a bawd's house, it is pity of her life, for it is a naughty house.

ESCAL. How dost thou know that, constable?

ELB. Marry, sir, by my wife; who, if she had been a woman cardinally given, might have been accused in fornication, adultery, and all uncleanness there.

ESCAL. By the woman's means?

<sup>3</sup> — a tapster, sir; parcel-bawd;] This we should now express by saying, "he is half-tapster, half-bawd." JOHNSON.

Thus, in King Henry IV. Part II.:

"— a parcel-gilt goblet." STEEVENS.

<sup>4</sup> — she professes a HOT-HOUSE,] A hot-house is an English name for a bagnio. So, Ben Jonson:

"Where lately harbour'd many a famous whore,

"A purging bill now fix'd upon the door,

"Tells you it is a hot-house: so it may,

"And still be a whore-house." JOHNSON.

Again, in Goulart's Admirable Histories, &c. 1607: "—hearing that they were together in a hot-house at an old woman's that dwelt by him." STEEVENS.

<sup>5</sup> — whom I DETEST—] He designed to say *protest*. Mrs. Quickly makes the same blunder in The Merry Wives of Windsor, Act I. Sc. IV.: "But, I *detest*, an honest maid," &c. STEEVENS.

I think that Elbow, in both instances, uses *detest* for *attest*; that is, to call witness. M. MASON.

*ELB.* Ay, sir, by mistress Overdone's means<sup>6</sup>: but as she spit in his face, so she defied him.

*CLO.* Sir, if it please your honour, this is not so.

*ELB.* Prove it before these varlets here, thou honourable man, prove it.

*ESCAL.* Do you hear how he misplaces?

[*To ANGELO.*

*CLO.* Sir, she came in great with child; and longing (saving your honour's reverence,) for stew'd prunes<sup>7</sup>; sir, we had but two in the house, which at that very distant time stood, as it were, in a fruit-dish, a dish of some three-pence; your honours have seen such dishes; they are not China dishes<sup>8</sup>, but very good dishes.

*ESCAL.* Go to, go to: no matter for the dish, sir.

*CLO.* No, indeed, sir, not of a pin; you are therein in the right: but, to the point: As I say, this mistress Elbow, being, as I say, with child, and being great belly'd, and longing, as I said, for prunes; and having but two in the dish, as I said, master Froth here, this very man, having eaten the

<sup>6</sup> Ay, sir, by mistress Overdone's means:] Here seems to have been some mention made of Froth, who was to be accused, and some words therefore may have been lost, unless the irregularity of the narrative may be better imputed to the ignorance of the constable. JOHNSON.

<sup>7</sup> — stew'd prunes;] *Stewed prunes* were to be found in every brothel.

So, in *Maroccus Exstaticus*, or *Bankes's Bay Horse in a Trance*, 1595: "With this stocke of wenches will this trustie Roger and his Bettrice set up, forsooth, with their pamphlet pots and *stewed prunes*, &c. in a *sinful saucer*," &c.

See a note on the 3d scene of the 3d Act of the First Part of *King Henry IV.* In the old copy *prunes* are spelt, according to vulgar pronunciation, *prewysns*. STEEVENS.

<sup>8</sup> — not CHINA dishes,] A *China* dish, in the age of Shakespeare, must have been such an uncommon thing, that the Clown's exemption of it, as no utensil in a common brothel, is a striking circumstance in his absurd and tautological deposition.

STEEVENS.

rest, as I said, and, as I say, paying for them very honestly ;—for, as you know, master Froth, I could not give you three pence again.

*FROTH.* No, indeed.

*CLO.* Very well : you being then, if you be remember'd, cracking the stones of the foresaid prunes.

*FROTH.* Ay, so I did, indeed.

*CLO.* Why, very well : I tell you then, if you be remember'd, that such a one, and such a one, were past cure of the thing you wot of, unless they kept very good diet, as I told you.

*FROTH.* All this is true.

*CLO.* Why, very well then.

*ESCAL.* Come, you are a tedious fool : to the purpose.—What was done to Elbow's wife, that he hath cause to complain of ? Come me to what was done to her.

*CLO.* Sir, your honour cannot come to that yet.

*ESCAL.* No, sir, nor I mean it not.

*CLO.* Sir, but you shall come to it, by your honour's leave : And, I beseech you, look into master Froth here, sir ; a man of fourscore pound a year ; whose father died at Hallowmas :—Was't not at Hallowmas, master Froth ?

*FROTH.* All-hallownd eve.

*CLO.* Why, very well ; I hope here be truths : He, sir, sitting, as I say, in a lower chair<sup>9</sup>, sir ;—'twas in the *Bunch of Grapes*, where, indeed, you have a delight to sit : Have you not ?

*FROTH.* I have so ; because it is an open room<sup>1</sup>, and good for winter.

<sup>9</sup> — in a LOWER CHAIR,] Every house had formerly, among its other furniture, what was called—a *low chair*, designed for the ease of sick people, and, occasionally, occupied by lazy ones. Of these conveniencies I have seen many, though, perhaps, at present they are wholly disused. STEEVENS.

<sup>1</sup> — OPEN room,] Perhaps from the same root as *oven*, a warm room. TALBOT.



CLO. Why, very well then;—I hope here be truths.

ANG. This will last out a night in Russia,  
When nights are longest there : I'll take my leave,  
And leave you to the hearing of the cause ;  
Hoping, you'll find good cause to whip them all.

ESCAL. I think no less : Good morrow to your  
lordship. [Exit ANGELO.

Now, sir, come on : What was done to Elbow's  
wife, once more ?

CLO. Once, sir ? there was nothing done to her  
once.

ELB. I beseech you, sir, ask him what this man  
did to my wife.

CLO. I beseech your honour, ask me.

ESCAL. Well, sir : What did this gentleman to  
her ?

CLO. I beseech you, sir, look in this gentleman's  
face :—Good master Froth, look upon his honour ;  
'tis for a good purpose : Doth your honour mark  
his face ?

ESCAL. Ay, sir, very well.

CLO. Nay, I beseech you, mark it well.

ESCAL. Well, I do so.

CLO. Doth your honour see any harm in his face ?

ESCAL. Why, no.

CLO. I'll be supposed<sup>1</sup> upon a book, his face is  
the worst thing about him : Good then ; if his face  
be the worst thing about him, how could master  
Froth do the constable's wife any harm ? I would  
know that of your honour.

ESCAL. He's in the right : Constable, what say  
you to it ?

ELB. First, an it like you, the house is a respected  
house ; next, this is a respected fellow ; and his  
mistress is a respected woman.

<sup>1</sup> I'll be supposed —] He means *deposed*. MALONE.

*CLO.* By this hand, sir, his wife is a more respected person than any of us all.

*ELB.* Varlet, thou liest; thou liest, wicked varlet: the time is yet to come, that she was ever respected with man, woman, or child.

*CLO.* Sir, she was respected with him before he married with her.

*ESCAL.* Which is the wiser here? Justice, or Iniquity<sup>2</sup>?—Is this true?

*ELB.* O thou caitiff! O thou varlet! O thou wicked Hannibal<sup>3</sup>! I respected with her, before I was married to her? If ever I was respected with her, or she with me, let not your worship think me the poor duke's officer:—Prove this, thou wicked Hannibal, or I'll have mine action of battery on thee.

*ESCAL.* If he took you a box o' th' ear, you might have your action of slander too.

*ELB.* Marry, I thank your good worship for it: What is't your worship's pleasure I should do with this wicked caitiff?

*ESCAL.* Truly, officer, because he hath some offences in him, that thou wouldst discover if thou couldst, let him continue in his courses, till thou know'st what they are.

*ELB.* Marry, I thank your worship for it:—Thou

<sup>2</sup> Justice, or Iniquity?] These were, I suppose, two personages well known to the audience by their frequent appearance in the old moralities. The words, therefore, at that time produced a combination of ideas, which they have now lost. JOHNSON.

"Justice, or Iniquity?" i. e. The Constable or the Fool. Escalus calls the latter, *Iniquity*, in allusion to the old *Vice*, a familiar character in the ancient moralities and dumb-shews. *Justice* may have a similar allusion, which I am unable to explain. *Iniquitie* is one of the personages "in the worthy interlude of Kyng Darius," 4to. bl. l. no date. And in The First Part of King Henry IV. Prince Henry calls Falstaff,—"that reverend *Vice*, that grey *Iniquity*." RITSON.

<sup>3</sup> — Hannibal!] Mistaken by the Constable for *Cannibal*.  
JOHNSON.

seest, thou wicked varlet now, what's come upon thee ; thou art to continue now, thou varlet ; thou art to continue <sup>4</sup>.

*ESCAL.* Where were you born, friend ?

[*To FROTH*

*FROTH.* Here in Vienna, sir.

*ESCAL.* Are you of fourscore pounds a year ?

*FROTH.* Yes, an't please you, sir.

*ESCAL.* So.—What trade are you of, sir ?

[*To the Clown.*

*CLO.* A tapster ; a poor widow's tapster.

*ESCAL.* Your mistress's name ?

*CLO.* Mistress Over-done.

*ESCAL.* Hath she had any more than one husband ?

*CLO.* Nine, sir ; Over-done by the last.

*ESCAL.* Nine!—Come hither to me, master Froth. Master Froth, I would not have you acquainted with tapsters ; they will draw you <sup>5</sup>, master Froth, and you will hang them : Get you gone, and let me hear no more of you.

*FROTH.* I thank your worship : For mine own part, I never come into any room in a taphouse, but I am drawn in.

*ESCAL.* Well ; no more of it, master Froth : farewell. [*Exit FROTH.*]—Come you hither to me, master tapster ; what's your name, master tapster ?

*CLO.* Pompey <sup>6</sup>.

*ESCAL.* What else ?

*CLO.* Bum, sir.

<sup>4</sup> — thou art to CONTINUE.] Perhaps Elbow, misinterpreting the language of Escalus, supposes the Clown is to *continue in confinement* ; at least, he conceives some severe punishment or other to be implied by the word—*continue*. STEEVENS.

<sup>5</sup> — they will DRAW you,] *Draw* has here a cluster of senses. As it refers to the tapster, it signifies *to drain, to empty* ; as it is related to *hang*, it means *to be conveyed to execution on a hurdle*. In Froth's answer, it is the same as *to bring along by some motive or power*. JOHNSON.

<sup>6</sup> Pompey.] His mistress, in a preceding scene, calls him Thomas RITSON.

*ESCAL.* 'Troth, and your bum is the greatest thing about you<sup>7</sup>; so that, in the beastliest sense,

7 — greatest thing about you;] Greene, in one of his pieces, mentions the "*great bumme of Paris*."

Again, in Tyro's Roaring Megge, 1598:

"Tyro's round breeches have a *cliffe* behind." STEEVENS.

Harrison, in his Description of Britain, prefixed to Holinshed's Chronicle, condemns the excess of apparel amongst his countrymen, and thus proceeds: "Neither can we be more justly burdened with any reproche than inordinate behaviour in apparell, for which most nations deride us; as also for that *we men doe seeme to bestowe most cost upon our arses*, and much more than upon all the rest of our bodies, as women do likewise upon their heads and shoulders." Should any curious reader wish for more information upon this subject, he is referred to Strutt's Manners and Customs of the English, vol. iii. p. 86. DOUCE.

But perhaps an ancient MS. ballad, entitled, A Lamentable Complaint of the Poor Country Men againste *great Hose*, for the Losse of there Cattelles Tailles, Mus. Brit. MS. Harl. 367, may throw further light on the subject, This ballad consists of 41 stanzas. From these the following are selected:

5. "For proude and paynted parragenns,  
"And *monstrous breched* beares,  
"This realme almost hath cleane distroy'd,  
"Which I reporte with teares.—
9. "And chefely those of eache degree  
"Who *monstrous hose* delyght,  
"As monsters fell, have done to us  
"Most grevus hurte and spyte.—
11. "As now of late in lesser thinges  
"To furnyshe forthe theare pryde,  
"With woole, with flaxe, with hare also,  
"To make theare *bryches wyde*.
12. "What hurte and damage doth ensew  
"And fall upon the poore,  
"For want of woll and flax of late,  
"Which *monnstrus hose* devore.—
14. "But heare hath so possessed of late  
"The *bryche of every knave*,  
"That none one beast nor horse can tell  
"Which waye his tale to saufe.—

you are Pompey the great. Pompey, you are partly a bawd, Pompey, howsoever you colour it in being a tapster. Are you not? come, tell me true; it shall be the better for you.

CLO. Truly, sir, I am a poor fellow, that would live.

ESCAL. How would you live, Pompey? by being a bawd? What do you think of the trade, Pompey? is it a lawful trade?

CLO. If the law would allow it, sir.

ESCAL. But the law will not allow it, Pompey; nor it shall not be allowed in Vienna.

CLO. Does your worship mean to geld and spay all the youth in the city?

23. "And that with speede to take awaye  
       "*Great bryches* as the cause  
 "Of all this hurte, or ealse to make  
       "Some sharpe and houlsome lawes.—
39. "So that in fyne the charytie  
       "Whiche Chrysten men should save,  
 "By dyvers wayes is blemyshted,  
       "*To boulster breaches* brave.
40. "But now for that noe remedye  
       "As yet cann wel be founde,  
 "I wolde that suche as weare this heare  
       "Weare well and trewly bounde,
41. "With every heare a louse to have,  
       "*To stuffe their breyches* oute;  
 "And then I trust they wolde not weare  
       "Nor beare *suche baggs* about.  
       "Finis."

See also, in the *Persones Tale* of Chaucer: — "and eke the *buttokes* of hem behinde, that faren as it were the hinder part of a she ape in the ful of the mone."

In consequence of a diligent inspection of ancient pictures and prints, it may be pronounced that this ridiculous fashion appeared in the early part of Queen Elizabeth's reign, then declined, and recommenced at the beginning of that of James the First.

STEEVENS.

*ESCAL.* No, Pompey.

*CLO.* Truly, sir, in my poor opinion, they will to't then : If your worship will take order <sup>8</sup> for the drabs and the knaves, you need not to fear the bawds.

*ESCAL.* There are pretty orders beginning, I can tell you : It is but heading and hanging.

*CLO.* If you head and hang all that offend that way but for ten year together, you'll be glad to give out a commission for more heads. If this law hold in Vienna ten year, I'll rent the fairest house in it, after three pence a bay <sup>9</sup> : If you live to see this come to pass, say, Pompey told you so.

*ESCAL.* Thank you, good Pompey : and, in requital of your prophecy, hark you,—I advise you, let me not find you before me again upon any complaint whatsoever, no, not for dwelling where you do ; if I do, Pompey, I shall beat you to your tent, and prove a shrewd Cæsar to you ; in plain dealing, Pompey, I shall have you whipt : so for this time, Pompey, fare you well.

*CLO.* I thank your worship for your good counsel ; but I shall follow it, as the flesh and fortune shall better determine.

<sup>8</sup> — take order—] i. e. *take measures*. So, in Othello :

“Honest Iago hath *ta'en order* for't.” STEEVENS.

<sup>9</sup> — I'll rent the fairest house in it, after three pence a BAY :] A *bay* of building is, in many parts of England, a common term, of which the best conception that ever I could obtain is, that it is the space between the main beams of the roof ; so that a barn crossed twice with beams is a barn of three *bays*. JOHNSON.

“ — that by the yearly birth

“The large-*bay'd* barn doth fill,” &c.

I forgot to take down the title of the work from which this instance is adopted. Again, in Hall's *Virgidemiarum*, lib. iv. :

“His rent in faire respondence must arise,

“To double trebles of his one yeares price ;

“Of *one bays* breadth, God wot, a silly cote

“Whose thatched spars are furr'd with sluttish soote.”

STEEVENS.

Whip me ? No, no ; let carmen whip his jade ;  
The valiant heart's not whipt out of his trade.

[*Exit.*

*ESCAL.* Come hither to me, master Elbow ; come hither, master Constable. How long have you been in this place of constable ?

*ELB.* Seven year and a half, sir.

*ESCAL.* I thought, by your readiness<sup>1</sup> in the office, you had continued in it some time : You say, seven years together ?

*ELB.* And a half, sir.

*ESCAL.* Alas ! it hath been great pains to you ! They do you wrong to put you so oft upon't : Are there not men in your ward sufficient to serve it ?

*ELB.* Faith, sir, few of any wit in such matters : as they are chosen, they are glad to choose me for them ; I do it for some piece of money, and go through with all.

*ESCAL.* Look you, bring me in the names of some six or seven, the most sufficient of your parish.

*ELB.* To your worship's house, sir ?

*ESCAL.* To my house : Fare you well. [*Exit ELBOW.*] What's o'clock, think you ?

*JUST.* Eleven, sir.

*ESCAL.* I pray you home to dinner with me.

*JUST.* I humbly thank you.

*ESCAL.* It grieves me for the death of Claudio ;  
But there's no remedy.

*JUST.* Lord Angelo is severe.

*ESCAL.*

It is but needful :

Mercy is not itself, that oft looks so ;

Pardon is still the nurse of second woe :

<sup>1</sup> — by YOUR readiness —] Old copy—the readiness. Corrected by Mr. Pope. In the MSS. of our author's age, *y<sup>e</sup>*. and *y<sup>r</sup>*. (for so they were frequently written) were easily confounded.

But yet,—Poor Claudio !—There's no remedy.

Come, sir.

[*Exeunt.*]

## SCENE II.

Another Room in the Same.

*Enter Provost and a Servant.*

*SERV.* He's hearing of a cause ; he will come straight.

I'll tell him of you.

*PROV.* Pray you, do. [*Exit Servant.*] I'll know His pleasure ; may be, he will relent : Alas, He hath but as offended in a dream ! All sects, all ages smack of this vice ; and he To die for it !—

*Enter ANGELO.*

*ANG.* Now, what's the matter, provost ?

*PROV.* Is it your will Claudio shall die to-morrow ?

*ANG.* Did I not tell thee, yea ? hadst thou not order ?

Why dost thou ask again ?

*PROV.* Lest I might be too rash : Under your good correction, I have seen, When, after execution, judgment hath Repented o'er his doom.

*ANG.* Go to ; let that be mine : Do you your office, or give up your place, And you shall well be spar'd.

*PROV.* I crave your honour's pardon.— What shall be done, sir, with the groaning Juliet ? She's very near her hour.

*ANG.* Dispose of her To some more fitter place ; and that with speed.



*Re-enter Servant.*

*SERV.* Here is the sister of the man condemn'd,  
Desires access to you.

*ANG.* Hath he a sister ?

*PROV.* Ay, my good lord ; a very virtuous maid,  
And to be shortly of a sisterhood,  
If not already.

*ANG.* Well, let her be admitted.

[*Exit Servant.*

See you, the fornicatress be remov'd ;  
Let her have needful, but not lavish, means ;  
There shall be order for it.

*Enter LUCIO and ISABELLA.*

*PROV.* Save your honour<sup>2</sup> ! [*Offering to retire.*

*ANG.* Stay a little while<sup>3</sup>.—[*To ISAB.*] You are  
welcome : What's your will ?

*ISAB.* I am a woeful suitor to your honour,  
Please but your honour hear me.

<sup>2</sup> Save YOUR HONOUR !] *Your honour*, which is so often repeated in this scene, was in our author's time the usual mode of address to a *lord*. It had become antiquated after the Restoration ; for Sir William D'Avenant, in his alteration of this play, has substituted *your excellence* in the room of it. MALONE.

<sup>3</sup> Stay a little while.] It is not clear why the Provost is bidden to stay, nor when he goes out. JOHNSON.

The entrance of Lucio and Isabella should not, perhaps, be made till after Angelo's speech to the Provost, who had only announced a lady, and seems to be detained as a witness to the purity of the deputy's conversation with her. His *exit* may be fixed with that of Lucio and Isabella. He cannot remain longer, and there is no reason to think he departs before. RITSON.

*Stay a little while*, is said by Angelo, in answer to the words, *Save your honour* ; which denoted the Provost's intention to *depart*. Isabella uses the same words to Angelo, when she *goes out*, near the conclusion of this scene. So also, when she offers to retire, on finding her suit ineffectual : "Heaven keep your honour !" MALONE.

ANG. Well ; what's your suit ?

ISAB. There is a vice, that most I do abhor,  
And most desire should meet the blow of justice ;  
For which I would not plead, but that I must ;  
For which I must not plead, but that I am  
At war, 'twixt will, and will not <sup>4</sup>.

ANG. Well ; the matter ?

ISAB. I have a brother is condemn'd to die :  
I do beseech you, let it be his fault,  
And not my brother <sup>5</sup>.

PROV. Heaven give thee moving graces !

ANG. Condemn the fault, and not the actor of it !  
Why, every fault's condemn'd, ere it be done :  
Mine were the very cipher of a function,  
To fine the faults <sup>6</sup>, whose fine stands in record,  
And let go by the actor.

<sup>4</sup> For which I must not plead, but that I am

At war, 'twixt WILL, and WILL NOT.] This is obscure ; perhaps it may be mended by reading :

" For which I must *now* plead ; but *yet* I am

" At war, 'twixt will, and will not."

*Yet* and *yt* are almost undistinguishable in an ancient manuscript. Yet no alteration is necessary, since the speech is not unintelligible as it now stands. JOHNSON.

" For which I must not plead, but that I am

" At war, 'twixt *will*, and *will not*." i. e. for which I must not plead, but that there is a conflict in my breast betwixt my affection for my brother, which induces me to plead for him, and my regard to virtue, which forbids me to intercede for one guilty of such a crime ; and I find the former more powerful than the latter.

MALONE.

<sup>5</sup> — let it be his fault,

And not my brother.] i. e. let his fault be condemned, or extirpated, but let not my brother himself suffer. MALONE.

<sup>6</sup> To FINE the faults,] To *fine* means, I think, to pronounce the *fine* or sentence of the law, appointed for certain crimes. Mr. Theobald, without necessity, reads *find*. The repetition is much in our author's manner. MALONE.

Theobald's emendation may be justified by a passage in King Lear :

" All's not *offence* that indiscretion *finds*,

" And dotage terms so." STEEVENS.

*ISAB.* O just, but severe law!  
I had a brother then.—Heaven keep your honour!  
[Retiring.]

*LUCIO.* [To *ISAB.*] Give't not o'er so: to him  
again, intreat him;  
Kneel down before him, hang upon his gown;  
You are too cold: if you should need a pin,  
You could not with more tame a tongue desire it:  
To him, I say.

*ISAB.* Must he needs die?

*ANG.* Maiden, no remedy.

*ISAB.* Yes; I do think that you might pardon  
him,

And neither heaven, nor man, grieve at the mercy.

*ANG.* I will not do't.

*ISAB.* But can you, if you would?

*ANG.* Look, what I will not, that I cannot do.

*ISAB.* But might you do't, and do the world no  
wrong,

If so your heart were touch'd with that remorse<sup>7</sup>  
As mine is to him?

*ANG.* He's sentenc'd; 'tis too late.

*LUCIO.* You are too cold. [To *ISABELLA.*

*ISAB.* Too late? why, no; I, that do speak a  
word,

May call it back again<sup>8</sup>: Well believe this<sup>9</sup>,

<sup>7</sup> — touch'd with that REMORSE —] *Remorse*, in this place, as  
in many others, signifies *pity*.

So, in the Fifth Act of this play:

“ My sisterly *remorse* confutes my honour,

“ And I did yield to him.”

Again, in Heywood's *Iron Age*, 1632:

“ The perfect image of a wretched creature,

“ His speeches beg *remorse*.”

See *Othello*, Act III. STEEVENS.

<sup>8</sup> May call it BACK again:] The word *back* was inserted by the  
editor of the second folio, for the sake of the metre. MALONE.

Surely, it is added for the sake of *sense* as well as *metre*.

STEEVENS.

No ceremony that to great ones 'longs,  
 Not the king's crown, nor the deputed sword,  
 The marshal's truncheon, nor the judge's robe,  
 Become them with one half so good a grace,  
 As mercy does. If he had been as you, and you as he,  
 You would have slipt like him ; but he, like you,  
 Would not have been so stern.

ANG. Pray you, begone.

ISAB. I would to heaven I had your potency,  
 And you were Isabel ! should it then be thus ?  
 No ; I would tell what 'twere to be a judge,  
 And what a prisoner.

LUCIO. Ay, touch him : there's the vein. [*Aside.*

ANG. Your brother is a forfeit of the law,  
 And you but waste your words.

ISAB. Alas ! alas !

Why, all the souls that were <sup>1</sup>, were forfeit once ;  
 And He that might the vantage best have took,  
 Found out the remedy : How would you be,  
 If he, which is the top of judgment, should  
 But judge you as you are ? O, think on that ;  
 And mercy then will breathe within your lips,  
 Like man new made <sup>2</sup>.

<sup>9</sup> — WELL believe this.] Be thoroughly assured of this.

THEOBALD.

<sup>1</sup> — all the souls that WERE,] This is false divinity. We should read—*are*. Warburton.

I fear, the player, in this instance, is a better divine than the prelate. The "souls that *were*," evidently refer to Adam and Eve, whose transgression rendered them obnoxious to the penalty of annihilation, but for the remedy which the Author of their being most graciously provided. The learned Bishop, however, is more successful in his next explanation. Henley.

<sup>2</sup> And mercy then will breathe within your lips

Like man NEW MADE.] This is a fine thought, and finely expressed. The meaning is, that "mercy will add such a grace to your person, that you will appear as amiable as a man come fresh out of the hands of his Creator." Warburton.

I rather think the meaning is, "You will then change the seve-

*ANG.* Be you content, fair maid ;  
It is the law, not I, condemns your brother :  
Were he my kinsman, brother, or my son,  
It should be thus with him ;—he must die to-morrow.

*ISAB.* To-morrow ? O, that's sudden ! Spare him,  
spare him :

He's not prepar'd for death ! Even for our kitchens  
We kill the fowl of season<sup>3</sup> ; shall we serve heaven  
With less respect than we do minister  
To our gross selves ? Good, good my lord, bethink  
you :

Who is it that hath died for this offence ?  
There's many have committed it.

*LUCIO.* Ay, well said.

*ANG.* The law hath not been dead, though it  
hath slept<sup>4</sup> :

Those many had not dar'd to do that evil,  
If the first man that did the edict infringe<sup>5</sup>,  
Had answer'd for his deed : now, 'tis awake ;  
Takes note of what is done ; and, like a prophet,

urity of your present character." In familiar speech, " You would be quite another man." JOHNSON.

" And mercy then will breathe within your lips,

" Like man *new made*." You will then appear as tender-hearted and merciful as the first man was in his days of innocence, immediately after his creation. MALONE.

I incline to a different interpretation : " And you, Angelo, will breathe new life into Claudio, as the Creator animated Adam, by *breathing into his nostrils the breath of life*." HOLT WHITE.

<sup>3</sup> — of season ;] i. e. when it is in season. So, in *The Merry Wives of Windsor* : " — buck ; and of the season too it shall appear." STEEVENS.

<sup>4</sup> The law hath not been dead, though it hath slept :] " Dormiunt aliquando leges, moriuntur nunquam," is a maxim in our law. HOLT WHITE.

<sup>5</sup> If the first man, &c.] The word *man* has been supplied by the modern editors. I would rather read—

" If he, the first," &c. TYRWHITT.

*Man* was introduced by Mr. Pope. MALONE.

Looks in a glass <sup>6</sup>, that shows what future evils,  
 (Either now <sup>7</sup>, or by remissness new-conceiv'd,  
 And so in progress to be hatch'd and born,)  
 Are now to have no successive degrees,  
 But, where they live, to end <sup>8</sup>.

ISAB.

Yet show some pity.

<sup>6</sup> — like a prophet,

Looks in a glass,] This alludes to the fopperies of the *beril*,  
 much used at that time by cheats and fortune-tellers to predict by.

WARBURTON.

See Macbeth, Act IV. Sc. I.

So again, in Vittoria Corombona, 1612 :

"How long have I beheld the devil in *chrystal*?"

STEEVENS.

The *beril*, which is a kind of crystal, hath a weak tincture of red  
 in it. Among other tricks of astrologers, the discovery of past or  
 future events was supposed to be the consequence of looking into  
 it. See Aubrey's Miscellanies, p. 165, edit. 1721. REED.

<sup>7</sup> (Either now,] Thus the old copy. Modern editors read—  
*Or new*—. STEEVENS.

<sup>8</sup> But, WHERE they live, to end.] The old copy reads—But,  
*here* they live, to end. Sir Thomas Hanmer substituted *ere* for  
*here*; but *where* was, I am persuaded, the author's word.

So, in Coriolanus, Act V. Sc. V.:

"— but *there* to end,

"Where he was to begin, and give away

"The benefit of our levies," &c.

Again, in Julius Cæsar :

"And *where* I did begin, there shall I end."

The prophecy is not, that future evils should end, *ere*, or before  
 they are born; or, in other words, that there should be no more  
 evil in the world (as Sir T. Hanmer by his alteration seems to have  
 understood it); but, that they should 'end *where* they began,'  
 i. e. with the criminal; who, being punished for his first offence,  
 could not proceed by *successive degrees* in wickedness, nor excite  
 others, by his impunity, to vice. So, in the next speech :

"And do him right, that, answering *one* foul wrong,

"Lives not to act *another*."

It is more likely that a letter should have been omitted at the  
 press, than that one should have been added.

The same mistake has happened in The Merchant of Venice, fo-  
 lio, 1623, p. 173, col. 2:—"ha, ha, *here* in Genoa,"—instead of  
 —"*where* in Genoa?" MALONE.

Dr. Johnson applauds Sir Thomas Hanmer's emendation. I  
 prefer that of Mr. Malone. STEEVENS.

*ANG.* I show it most of all, when I show justice;  
 For then I pity those I do not know<sup>9</sup>,  
 Which a dismiss'd offence would after gall;  
 And do him right, that, answering one foul wrong,  
 Lives not to act another. Be satisfied;  
 Your brother dies to-morrow: be content.

*ISAB.* So you must be the first, that gives this sentence;

And he, that suffers: O, it is excellent  
 To have a giant's strength; but it is tyrannous  
 To use it like a giant<sup>1</sup>.

*LUCIO.* That's well said.

*ISAB.* Could great men thunder  
 As Jove himself does, Jove would ne'er be quiet,  
 For every pelting<sup>2</sup>, petty officer,  
 Would use his heaven for thunder; nothing but  
 thunder.——

Merciful heaven!

Thou rather, with thy sharp and sulphurous bolt,  
 Split'st the unwedgeable and gnarled oak<sup>3</sup>,

<sup>9</sup> —— show some pity.

*Ang.* I show it most of all, when I show justice;

For then I pity those I do not know,] This was one of Hale's memorials. 'When I find myself swayed to mercy, let me remember, that there is a mercy likewise due to the country.'

JOHNSON.

<sup>1</sup> To use it LIKE A GIANT.] Isabella alludes to the savage conduct of *giants* in ancient romances. STEEVENS.

<sup>2</sup> — pelting,] i. e. paltry.

This word I meet with in Mother Bombie, 1594:

"—— will not shrink the city for a *pelting* jade."

STEEVENS.

It occurs very frequently in Shakspeare and his contemporaries in the same sense. BOSWELL.

<sup>3</sup> — GNARLED oak,] *Gnarre* is the old English word for a *knot* in wood.

So, in Antonio's Revenge, 1602:

"Till by degrees the tough and *gnarly* trunk

"Be riv'd in sunder."

Again, in Chaucer's Knight's Tale, Tyrwhitt's edit. v. 1979:

"With knotty *knarre*, barrein trees old." STEEVENS.

Than the soft myrtle ;—But man, proud man <sup>4</sup> !  
 Drest in a little brief authority ;  
 Most ignorant of what he's most assur'd,  
 His glassy essence,—like an angry ape,  
 Plays such fantastick tricks before high heaven,  
 As make the angels weep <sup>5</sup> ; who, with our spleens,  
 Would all themselves laugh mortal <sup>6</sup> .

*LUCIO.* O, to him, to him, wench : he will relent ;  
 He's coming, I perceive't.

*PROV.* Pray heaven, she win him !

*ISAB.* We cannot weigh our brother with ourself <sup>7</sup> :

<sup>4</sup> Than the soft myrtle ;— But man, proud man !] The defective metre of this line shews that some word was accidentally omitted at the press ; probably some additional epithet to *man* ; perhaps *weak*,—" but man, *weak*, proud man—." The editor of the second folio, to supply the defect, reads—*O*, but man, &c. which, like almost all the other emendations of that copy, is the worst and the most improbable that could have been chosen.

In the old copies, *But* is printed with a capital letter, which shows that no word was intended to precede it. MALONE.

I am content with the emendation of the second folio, which I conceive to have been made on the authority of some manuscript, or corrected copy. STEEVENS.

<sup>5</sup> As make the angels weep ;] The notion of angels weeping for the sins of men is rabbinical. " Ob peccatum fientes angelos inducunt Hebræorum magistri." *Grotius ad S. Lucam*.

THEOBALD.

<sup>6</sup> — who, with our spleens,

Would all themselves laugh mortal.] Mr. Theobald says the meaning of this is, 'that if they were endowed with our spleens and perishable organs, they would laugh themselves out of immortality ;' or, as we say in common life, laugh themselves dead ; which amounts to this, that if they were mortal, they would not be immortal. Shakspeare meant no such nonsense. By *spleens*, he meant that peculiar turn of the human mind, that always inclines it to a spiteful, unseasonable mirth. Had the angels *that*, says Shakspeare, they would laugh themselves out of their immortality, by indulging a passion which does not deserve that prerogative. The ancients thought, that immoderate laughter was caused by the bigness of the spleen. WARBURTON.

<sup>7</sup> We cannot weigh our brother with ourself :] *We* mortals, proud and foolish, cannot prevail on our passions to weigh or compare *our brother*, a being of like nature and like frailty, with our-



Great men may jest with saints: 'tis wit in them ;  
But, in the less, foul profanation.

*LUCIO.* Thou'rt in the right, girl ; more o' that.

*ISAB.* That in the captain's but a cholerick word,  
Which in the soldier is flat blasphemy.

*LUCIO.* Art advis'd o' that ? more on't.

*ANG.* Why do you put these sayings upon me ?

*ISAB.* Because authority, though it err like others,  
Hath yet a kind of medicine in itself,  
That skins the vice o' the top <sup>8</sup> : Go to your bosom ;  
Knock there ; and ask your heart, what it doth know  
That's like my brother's fault : if it confess  
A natural guiltiness, such as is his,  
Let it not sound a thought upon your tongue  
Against my brother's life.

*ANG.* She speaks, and 'tis

Such sense, that my sense breeds with it <sup>9</sup>.——

Fare you well.

*self.* We have different names and different judgements for the same faults committed by persons of different condition. JOHNSON.

The reading of the old copy, *ourselves*, which Dr. Warburton changed to *yourselves*, is supported by a passage in the fifth Act :

“ —— If he had so offended,

“ He would have *weigh'd* thy brother by himself,

“ And not have cut him him off.” MALONE.

<sup>8</sup> That *skins* the vice o' the top :] Shakspeare is fond of this indelicate metaphor. So, in Hamlet :

“ It will but *skin* and film the ulcerous place.” STEEVENS.

<sup>9</sup> — that my sense *BREEDS* with it.] Thus all the folios. Some later editor has changed *breeds* to *bleeds*, and Dr. Warburton blames poor Theobald for recalling the old word, which yet is certainly right. My sense *breeds* with her sense, that is, new thoughts are stirring in my mind, new conceptions are *hatched* in my imagination. So we say, to *brood* over thought. JOHNSON.

Sir William D'Avenant's alteration favours the sense of the old reading—*breeds*, which Mr. Pope had changed to *bleeds*.

“ —— She speaks such sense

“ As with my reason *breeds* such images

“ As she has excellently form'd—.” STEEVENS.

I rather think the meaning is—She delivers her sentiments with such propriety, force, and elegance, that my *sensual desires*

ISAB. Gentle my lord, turn back.

ANG. I will bethink me :—Come again to-morrow.

ISAB. Hark, how I'll bribe you : Good my lord, turn back.

ANG. How ! bribe me ?

ISAB. Ay, with such gifts, that heaven shall share with you.

LUCIO. You had marr'd all else.

ISAB. Not with fond shekels <sup>1</sup> of the tested gold <sup>2</sup>,  
Or stones, whose rates are either rich, or poor,  
As fancy values them : but with true prayers,  
That shall be up at heaven, and enter there,

are inflamed by what she says. *Sense* has been already used in this play with the same signification :

“ — one who never feels

“ The wanton stings and motions of the *sense*.”

So, also, in Angelo's speech at the conclusion of this scene :

“ — Can it be,

“ That modesty may more betray our *sense*

“ Than woman's lightness ? ”

The word *breeds* is used in *The Tempest*, in nearly the same sense as here :

“ — Fair encounter

“ Of two most rare affections ! Heavens rain grace

“ On that which *breeds* between them ! ” MALONE.

The sentence signifies, Isabella does not utter *barren* words, but speaks such sense as *breeds* or *produces a consequence* in Angelo's mind. Truths which *generate* no conclusion are often termed *barren* facts. HOLT WHITE.

I understand the passage thus :—Her arguments are enforced with so much good sense, as to increase that stock of sense which I already possess. DOUCE.

<sup>1</sup> — FOND shekels —] *Fond* means very frequently in our author, *foolish*. It signifies in this place *valued* or *prized by folly*. STEEVENS.

<sup>2</sup> — TESTED gold,] i. e. attested, or marked with the standard stamp. WARBURTON.

Rather cupelled, brought to the *test*, refined. JOHNSON.

All gold that is *tested* is not marked with the standard stamp. The verb has a different sense, and means *tried by the cuppel*, which is called by the refiners a *test*. Vide Harris's *Lex. Tech. voce Cuppell*. SIR J. HAWKINS.

Ere sun-rise ; prayers from preserved souls <sup>3</sup>.  
 From fasting maids, whose minds are dedicate  
 To nothing temporal.

ANG. Well: come to me

To-morrow.

LUCIO. Go to ; it is well ; away. [*Aside to ISABEL.*

ISAB. Heaven keep your honour safe !

ANG.

Amen :

For I am that way going to temptation, [*Aside.*  
 Where prayers cross <sup>4</sup>.

<sup>3</sup> — PRESERVED souls,] i. e. preserved from the corruption of the world. The metaphor is taken from fruits preserved in sugar.  
 WARBURTON.

So, in *The Amorous War*, 1648 :

“ You do not reckon us ’mongst marmalade,

“ Quinces and apricots? or take us for

“ Ladies *preserved*? ” STEEVENS.

Surely our author had “ so such stuff in his thoughts.”

BOSWELL.

<sup>4</sup> — I am that way going to temptation,

WHERE PRAYERS CROSS.] Which way Angelo is going to temptation, we begin to perceive; but how *prayers cross* that way, or cross each other, at that way more than any other, I do not understand.

Isabella prays that his *honour* may be safe, meaning only to give him his title: his imagination is caught by the word *honour*: he feels that his *honour* is in danger, and therefore, I believe, answers thus :

“ I am that way going to temptation,

“ Which your prayers cross.”

That is, I am tempted to lose that honour of which thou implorest the preservation. The temptation under which I labour is that which thou hast unknowingly *thwarted* with thy prayer. He uses the same mode of language a few lines lower. Isabella, parting, says :

“ Save your honour ! ”

Angelo catches the word—*Save it ! From what ?*

“ From thee ! even from thy virtue !— ” JOHNSON.

The best method of illustrating this passage will be to quote a similar one from *The Merchant of Venice*, Act III. Sc. I. :

“ *Sal.* I would it might prove the end of his losses !

“ *Sola.* Let me say *Amen* betimes, lest the devil cross thy prayer.”

For the same reason Angelo seems to say *Amen* to Isabella's

*ISAB.* At what hour to-morrow  
Shall I attend your lordship ?

*ANG.* At any time 'fore noon.

*ISAB.* Save your honour !

[*Exeunt LUCIO, ISABELLA, and Provost.*

*ANG.* From thee ; even from thy virtue !—  
What's this ? what's this ? Is this her fault, or mine ?  
The tempter, or the tempted, who sins most ? Ha<sup>5</sup> !  
Not she ; nor doth she tempt : but it is I,  
That lying by the violet, in the sun<sup>6</sup>,  
Do, as the carrion does, not as the flower,  
Corrupt with virtuous season. Can it be,  
That modesty may more betray our sense  
Than woman's lightness<sup>7</sup> ? Having waste ground  
enough,

prayer ; but, to make the expression clear, we should read perhaps—Where prayers *are crossed*. TYRWHITT.

The petition of the Lord's Prayer—"lead us not into temptation"—is here considered as crossing or intercepting the onward way in which Angelo was going ; this appointment of his for the morrow's meeting, being a premeditated exposure of himself to temptation, which it was the general object of prayer to thwart.

HENLEY.

<sup>5</sup> Ha !] This tragedy—*Ha !* (which clogs the metre) was certainly thrown in by the player editors. STEEVENS.

This "tragedy—*Ha !*" as Mr. Steevens contemptuously calls it, occurs again in a speech of Angelo's in a subsequent scene :

"Ha ! Fye these filthy vices—." MALONE.

<sup>6</sup> ——— it is I,

That lying by the violet, in the sun, &c.] I am not corrupted by her, but my own heart, which excites foul desires under the same benign influences that exalt her purity, as the carrion grows putrid by those beams which increase the fragrance of the violet. JOHNSON.

<sup>7</sup> ——— Can it be,

That modesty may more betray our sense

Than woman's lightness ?] So, in *Promos and Cassandra*, 1578 :

"I do protest her modest wordes hath wrought in me a maze,  
"Though she be faire, she is not deackt with garish shewes  
for gaze.



And feast upon her eyes ? What is't I dream on ?  
O cunning enemy, that, to catch a saint,  
With saints doth bait thy hook ! Most dangerous  
Is that temptation, that doth goad us on  
To sin in loving virtue : never could the strumpet,  
With all her double vigour, art, and nature,  
Once stir my temper ; but this virtuous maid  
Subdues me quite ;—Ever, till now,  
When men were fond, I smil'd, and wonder'd how <sup>9</sup>.  
[Exit.]

## SCENE III.

A Room in a Prison.

*Enter Duke, habited like a Friar, and Provost.*

*DUKE.* Hail to you, provost ! so, I think you are.

*PROV.* I am the provost : What's your will, good friar ?

*DUKE.* Bound by my charity, and my bless'd order,

I come to visit the afflicted spirits  
Here in the prison : do me the common right  
To let me see them ; and to make me know  
The nature of their crimes, that I may minister  
To them accordingly.

*PROV.* I would do more than that, if more were needful.

*Enter JULIET.*

Look, here comes one ; a gentlewoman of mine,  
Who falling in the flames of her own youth,

<sup>9</sup> — I smil'd, and wonder'd how.] As a day must now intervene between this conference of Isabella with Angelo, and the next, the Act might more properly end here ; and here, in my opinion, it was ended by the poet. JOHNSON.

Hath blister'd her report <sup>2</sup>: She is with child ;  
 And he that got it, sentenc'd : a young man  
 More fit to do another such offence,  
 Than die for this.

DUKE. When must he die ?

PROV. As I do think, to-morrow.—  
 I have provided for you ; stay a while, [To JULIET.  
 And you shall be conducted.

<sup>2</sup> Who falling in the FLAMES of her own youth,  
 Hath BLISTER'D her report !] The old copy reads—*flaws*.

STEEVENS.

Who doth not see that the integrity of the metaphor requires we should read :

“ — *flames* of her own youth ? ” WARBURTON.

Who does not see that, upon such principles, there is no end of correction ? JOHNSON.

Dr. Johnson did not know, nor perhaps Dr. Warburton either, that Sir William D'Avenant reads *flames* instead of *flaws*, in his Law against Lovers, a play almost literally taken from Measure for Measure, and Much Ado About Nothing. FARMER.

In support of Warburton's emendation, it should be remembered, that *flawes* (for so it was anciently spelled) and *flames* differ only by a letter that is very frequently mistaken at the press. The same mistake is found in Macbeth, Act II. Sc. I. edit. 1623 :

“ — my steps, which *may* they walk, — ”

instead of—which *way*. Again, in this play of Measure for Measure, Act V. Sc. I. edit. 1623 :—“ give *we* your hand ; ” instead of *me*.—In a former scene of the play before us we meet with “ *burning youth*. ” Again, in All's Well That Ends Well :

“ — Yet, in his idle *fire*,

“ To buy his will, it would not seem too dear.”

To *fall in* (not *into*) was the language of the time. So, in ymbeline :

“ — almost spent with hunger,

“ I am fallen *in* offence.” MALONE.

Shakspeare has *flaming youth* in Hamlet ; and Greene, in his Never too Late, 1616, says—“ he measured the *flames of youth* by his own dead cinders.” *Blister'd her report*, is *disfigur'd her fame*. *Blister* seems to have reference to the *flames* mentioned in the preceding line. A similar use of this word occurs in Hamlet :

“ — takes the rose

“ From the fair forehead of an innocent love,

“ And sets a *blister* there.” STEEVENS.

DUKE. Repent you, fair one, of the sin you carry ?

JULIET. I do; and bear the shame most patiently.

DUKE. I'll teach you how you shall arraign your conscience,

And try your penitence, if it be sound,  
Or hollowly put on.

JULIET. I'll gladly learn.

DUKE. Love you the man that wrong'd you ?

JULIET. Yes, as I love the woman that wrong'd him.

DUKE. So then, it seems, your most offenceful act  
Was mutually committed ?

JULIET. Mutually.

DUKE. Then was your sin of heavier kind than his.

JULIET. I do confess it, and repent it, father.

•DUKE. 'Tis meet so, daughter : But lest you do repent <sup>3</sup>,

As that the sin hath brought you to this shame,—  
Which sorrow is always toward ourselves, not  
heaven ;

Showing, we'd not spare heaven <sup>4</sup>, as we love it,  
But as we stand in fear,—

<sup>3</sup> — But lest you do repent,] Thus the old copy. The modern editors, led by Mr. Pope, read :

“ — But repent you not,”

But *lest you do repent* is only a kind of negative imperative—*Ne te pœniteat*,—and means, repent not on this account.

STEEVENS.

I think that a line at least is wanting after the first of the Duke's speech. It would be presumptuous to attempt to replace the words; but the sense, I am persuaded, is easily recoverable out of Juliet's answer. I suppose his advice, in substance, to have been nearly this : “ Take care, *lest you repent* (not so much of your fault, as it is an evil,) *as that the sin hath brought you to this shame.*” Accordingly, Juliet's answer is explicit to this point :

“ I do repent me, *as it is an evil*,

“ And take the shame with joy.” TYRWHITT.



*JULIET.* I do repent me, as it is an evil;  
And take the shame with joy.

*DUKE.*

There rest<sup>5</sup>.

Your partner, as I hear, must die to-morrow,  
And I am going with instruction to him.—  
Grace go with you! *Benedicite*<sup>6</sup>!

[*Exit.*

*JULIET.* Must die to-morrow! O, injurious love<sup>7</sup>,  
That respites me a life, whose very comfort  
Is still a dying horror!

*PROV.*

'Tis pity of him. [*Exeunt.*

<sup>4</sup> Showing, we'd not spare heaven,] The modern editors had changed this word into *seek*. STEEVENS.

"Showing we'd not *spare* heaven," i. e. spare to *offend* heaven.  
MALONE.

<sup>5</sup> There rest.] Keep yourself in this temper. JOHNSON.

<sup>6</sup> Grace go with you! *BENEDICITE*!] The former part of this line evidently belongs to Juliet. *Benedicite* is the Duke's reply.  
RITSON.

This regulation is undoubtedly proper: but I suppose Shakespeare to have written—

"*Juliet.* May grace go with you!

"*Duke.*

*Benedicite*!" STEEVENS.

<sup>7</sup> — O, injurious love,] Her execution was respited on account of her pregnancy, the effects of her love; therefore she calls it *injurious*; not that it brought her to shame, but that it hindered her freeing herself from it. Is not this all very natural? yet the Oxford editor changes it to *injurious law*. JOHNSON.

I know not what circumstance in this play can authorise a supposition that Juliet was respited *on account of her pregnancy*; as her life was in no danger from the law, the severity of which was exerted only on the seducer. I suppose she means that a parent's love for the child she bears is *injurious*, because it makes her careful of her life in her present shameful condition.

Mr. Tollet explains the passage thus: "O, love, that is injurious in expediting Claudio's death, and that respites me a life, which is a burthen to me worse than death!" STEEVENS.

Both Johnson's explanation of this passage, and Steevens's refutation of it, prove the necessity of Hanmer's amendment, which removes every difficulty, and can scarcely be considered as an alteration, the trace of the letters in the words *law* and *love* being so nearly alike.—The law affected the life of the man only, not that of the woman; and this is the injury that Juliet complains of, as she wished to die with him. M. MASON.

## SCENE IV.

A Room in ANGELO'S House.

*Enter ANGELO*<sup>8</sup>.

ANG. When I would pray and think, I think and  
                   pray  
 To several subjects : heaven hath my empty words ;  
 Whilst my invention<sup>9</sup>, hearing not my tongue,

<sup>8</sup> *Enter ANGELO.*] Promos, in the play already quoted, has likewise a soliloquy previous to the second appearance of Cassandra. It begins thus :

“ Do what I can, no reason cooles desire :

“ The more I strive my fond affectes to tame,

“ The hotter (oh) I feele a burning fire

“ Within my breast, vaine thoughts to forge and frame,”

&c. STEEVENS.

<sup>9</sup> Whilst my INVENTION,] Nothing can be either plainer or exacter than this expression. [Dr. Warburton means—*intention*, a word substituted by himself.] But the old blundering folio having it—*invention*, this was enough for Mr. Theobald to prefer authority to sense. WARBURTON.

*Intention* (if it be the true reading) has, in this instance, more than its common meaning, and signifies *eagerness of desire*.

So, in *The Merry Wives of Windsor* :

“ ——— course o'er my exteriors, with such greediness of *intention*.”

By *invention*, however, I believe the poet means *imagination*.

STEEVENS.

So, in our author's 103d Sonnet :

“ ——— a face,

“ That overgoes my blunt *invention* quite.”

Again, in *K. Henry V.* :

“ O for a muse of fire, that would ascend

“ The brightest heaven of *invention* ! ” MALONE.

Steevens says that *intention*, in this place, means *eagerness of desire* :—but I believe it means *attention* only, a sense in which the word is frequently used by Shakspeare and the other writers of his time.—Angelo says, he *thinks* and prays to several subjects ; that Heaven has his prayers, but his thoughts are fixed on Isabel.—So, in *Hamlet*, the King says :

Anchors on Isabel<sup>1</sup>: Heaven in my mouth,  
 As if I did but only chew his name;  
 And in my heart, the strong and swelling evil  
 Of my conception: The state, whereon I studied,  
 Is like a good thing, being often read,  
 Grown fear'd and tedious<sup>2</sup>; yea, my gravity,  
 Wherein (let no man hear me) I take pride,  
 Could I, with boot<sup>3</sup>, change for an idle plume,  
 Which the air beats for vain. O place! O form!  
 How often dost thou with thy case<sup>5</sup>, thy habit,  
 Wrench awe from fools, and tie the wiser souls  
 To thy false seeming<sup>6</sup>? Blood, thou still art blood<sup>7</sup>:

“My words fly up, my thoughts remain below:

“Words, without thoughts, never to Heaven go.”

M. MASON.

<sup>1</sup> ANCHORS on Isabel:] We have the same singular expression in Antony and Cleopatra:

“There would he *anchor* his aspect, and die

“With looking on his life.” MALONE.

The same phrase occurs again in Cymbeline:

“Posthumus *anchors* upon Imogen.” STEEVENS.

<sup>2</sup> GROWN FEAR'D and tedious;] We should read *seared*, i. e. old. So, Shakspeare uses *in the sear*, to signify old age.

WARBURTON.

I think *fear'd* may stand. What we go to with reluctance may be said to be *fear'd*. JOHNSON.

<sup>3</sup> — with BOOT,] *Boot* is *profit, advantage, gain*. So, in M. Kyffin's translation of The Andria of Terence, 1588: “You obtained this at my hands, and I went about it while there was any *boot*.”

Again, in The Pinner of Wakefield, 1599:

“Then list to me: Saint Andrew be my *boot*,

“But I'll raze thy castle to the very ground.” STEEVENS.

<sup>5</sup> — case,] For outside; garb; external shew. JOHNSON.

<sup>6</sup> Wrench awe from fools, and tie the wiser souls

To thy false seeming?] Here Shakspeare judiciously distinguishes the different operations of high place upon different minds. Fools are frightened, and wise men are allured. Those who cannot judge but by the eye, are easily awed by splendour; those who consider men as well as conditions, are easily persuaded to love the appearance of virtue dignified with power. JOHNSON.

<sup>7</sup> — Blood, thou STILL art blood:] The old copy reads—

Let's write good angel on the devil's horn,  
'Tis not the devil's crest <sup>8</sup>.

*Blood, thou art blood.* Mr. Pope, to supply the syllable wanting to complete the metre, reads—"Blood, thou art *but* blood!" But the word now introduced appears to me to agree better with the context, and therefore more likely to have been the author's.—*Blood* is used here, as in other places, for *temperament of body*.

MALONE.

<sup>8</sup> Let's write good angel on the devil's horn,

'Tis not the devil's crest.] i. e. Let the most wicked thing have but a virtuous pretence, and it shall pass for innocent. This was his conclusion from his preceding words :

"——O form !

"How often dost thou with thy case, thy habit,

"Wrench awe from fools, and tie the wiser souls

"To thy false seeming?"

But the Oxford editor makes him conclude just counter to his own premises ; by altering it to—

"Is't not the devil's crest?"

So that, according to this alteration, the reasoning stands thus : "False seeming, wrenches awe from fools, and deceives the wise." Therefore, "Let us but write good angel on the devil's horn," (i. e. give him the appearance of an angel,) and what then? "Is't not the devil's crest?" (i. e. he shall be esteemed a devil.)

WARBURTON.

I am still inclined to the opinion of the Oxford editor. Angelo, reflecting on the difference between his seeming character, and his real disposition, observes, that he "could change his gravity for a plume." He then digresses into an apostrophe, "O dignity, how dost thou impose upon the world!" then returning to himself, "Blood (says he) thou art but blood," however concealed with appearances and decorations. Title and character do not alter nature, which is still corrupt, however dignified :

"Let's write good angel on the devil's horn ;

"Is't not?—or rather—'Tis *yet* the devil's crest."

It may however be understood, according to Dr. Warburton's explanation : "O place, how dost thou impose upon the world by false appearances!" so much, that if we "write good angel on the devil's horn, 'tis not taken any longer to be the devil's crest." In this sense—

"Blood, thou art but blood!"

is an interjected exclamation. JOHNSON.

A Hebrew proverb seems to favour Dr. Johnson's reading :

"——'Tis *yet* the devil's crest."

"A nettle standing among myrtles, doth *notwithstanding* retain the name of a nettle." STEEVENS.

*Enter Servant.*

How now, who's there ?

*SERV.*

One Isabel, a sister,

Desires access to you.

*ANG.*

Teach her the way. O heavens !

[*Exit Serv.*]

Why does my blood thus muster to my heart<sup>9</sup> ;

Making both it unable for itself,

And dispossessing all the other parts

Of necessary fitness ?

So play the foolish throngs with one that swoons ;

Come all to help him, and so stop the air

By which he should revive : and even so

The general, subject to a well-wish'd king,'

This passage, as it stands, appears to me to be right, and Angelo's reasoning to be this : " O place ! O form ! though you wrench awe from fools, and tie even wiser souls to your false seeming, yet you make no alteration in the minds or constitutions of those who possess, or assume you. Though we should write good angel on the devil's horn, it will not change his nature, so as to give him a right to wear that crest." It is well known that the crest was formerly chosen either as emblematical of some quality conspicuous in the person who bore it, or as alluding to some remarkable incident of his life ; and on this circumstance depends the justness of the present allusion.

My explanation of these words is confirmed by a passage in Lyly's *Midas*, quoted by Steevens, in his remarks on King John : " Melancholy ! is melancholy a word for a barber's mouth ? Thou shouldst say, heavy, dull, and doltish : melancholy is the *crest* of courtiers." M. MASON.

It should be remembered, that the devil is usually represented with " horns and cloven feet." The old copy appears to me to require no alteration. MALONE.

<sup>9</sup> — to my heart ;] Of this speech there is no other trace in *Promos* and *Cassandra*, than the following :

" Both hope and drede at once my harte doth tuch."

STEEVENS.

<sup>1</sup> The general, SUBJECT to a well-wish'd king,] The later editions have — "*subjects* ;" but the old copies read :

"The *general subject* to a well-wish'd king.—"

The *general subject* seems a harsh expression, but *general sub-*

Quit their own part, and in obsequious fondness  
Croud to his presence, where their untaught love  
Must needs appear offence.

*jects* has no sense at all, and *general* was, in our author's time, a word for *people*; so that the *general* is the *people*, or *multitude*, *subject* to a king. So, in Hamlet: "The play pleased not the *million*: 'twas caviare to the *general*." JOHNSON.

Mr. Malone observes, that the use of this phrase, "*the general*," for the *people*, continued so late as to the time of Lord Clarendon: "as rather to be consented to, than that *the general* should suffer." Hist. b. v. p. 530, 8vo. I therefore adhere to the old reading, with only a slight change in the punctuation:

"The *general*, *subject* to a well-wish'd king,  
"Quit, &c."

i. e. the *generality* who are *subjects*, &c.

Twice in Hamlet our author uses *subject* for *subjects*:

"So nightly toils the *subject* of the land." Act I. Sc. I.

Again, Act I. Sc. II.:

"The lists and full proportions, all are made

"Out of his *subject*."——

The *general subject* however may mean the *subjects in general*. So, in As You Like It, Act II. Sc. VII.:

"Wouldst thou disgorge into the *general world*."

STEEVENS.

So the Duke had before (Act I. Sc. II.) expressed his dislike of popular applause:

"I'll privily away. I love the people,

"But do not like to stage me to their eyes.

"Though it do well, I do not relish well

"Their loud applause and *aves* vehement:

"Nor do I think the man of safe discretion,

"That does affect it."

I cannot help thinking that Shakspeare, in these two passages, intended to flatter the unkingly weakness of James the First, which made him so impatient of the crouds that flocked to see him, especially upon his first coming, that, as some of our historians say, he restrained them by a proclamation. Sir Simonds D'Ewes, in his Memoirs of his own Life\*, has a remarkable passage with regard to this humour of James. After taking notice, that the King going to parliament, on the 30th of January, 1620-1, "spake lovingly to the people, and said, God bless ye, God bless ye;" he adds these words, "contrary to his former

\* A Manuscript in the British Museum.

*Enter ISABELLA.*

How now, fair maid ?

*ISAB.* I am come to know your pleasure.

*ANG.* That you might know it, would much better please me,  
Than to demand what 'tis. Your brother cannot live.

*ISAB.* Even so ?—Heaven keep your honour !

*[Retiring.]*

*ANG.* Yet may he live a while ; and, it may be,  
As long as you, or I : Yet he must die.

*ISAB.* Under your sentence ?

*ANG.* Yea.

*ISAB.* When, I beseech you ? that in his reprieve,  
Longer, or shorter, he may be so fitted,  
That his soul sicken not.

*ANG.* Ha ! Fye, these filthy vices ! It were as good

To pardon him, that hath from nature stolen  
A man already made<sup>2</sup>, as to remit  
Their sawcy sweetness, that do coin heaven's image,  
In stamps that are forbid<sup>3</sup> : 'tis all as easy

hasty and passionate custom, which often, in his sudden distemper, would bid a pox or a plague on such as flocked to see him."

TYRWHITT.

Mr. Tyrwhitt's apposite remark might find support, if it needed any, from the following passage in A True Narration of the Entertainment of his Royall Majestie, from the Time of his Departure from Edinbrogh, till his Receiving in London, &c. &c. 1603 : "— he was faine to publish an inhibition against the inordinate and dayly accesse of peoples comming," &c. STEEVENS.

<sup>2</sup> — that hath from nature stolen

A man already made,] i. e. that hath killed a man.

MALONE.

<sup>3</sup> Their sawcy SWEETNESS, that do coin HEAVEN'S IMAGE,  
In STAMPS that are FORBID :] We meet with nearly the same words in King Edward III. a tragedy, 1596, certainly prior to this play :

Falsely to take away a life true made <sup>4</sup>,  
 As to put mettle in restrained means <sup>5</sup>,  
 To make a false one.

“ — And will your sacred self

“ Commit high treason 'gainst the *King of Heaven*,

“ To stamp his image in *forbidden metal*?”

These lines are spoken by the Countess of Salisbury, whose chastity (like Isabel's) was assailed by her sovereign.

Their *sawcy sweetness* Dr. Warburton interprets, *their sawcy indulgence of their appetite*. Perhaps it means nearly the same as what is afterwards called *sweet uncleanness*. MALONE.

*Sweetness*, in the present instance, has, I believe, the same sense as—*licherishness*. STEEVENS.

<sup>4</sup> FALSELY to take away a life true made,] *Falsely* is the same with *dishonestly*, *illegally*: so *false*, in the next line but one, is *illegal*, *illegitimate*. JOHNSON.

<sup>5</sup> — mettle in restrained MEANS,] In forbidden moulds. I suspect *means* not to be the right word, but I cannot find another. JOHNSON.

I should suppose that our author wrote—

“ — in restrained *mints*,”

as the allusion may be still to *coining*. Sir W. D'Avenant omits the passage. STEEVENS.

*Mettle*, the reading of the old copy, which was changed to *metal* by Mr. Theobald, (who has been followed by the subsequent editors,) is supported not only by the general purport of the passage, (in which our author having already illustrated the sentiment he has attributed to Angelo by an allusion to *coining*, would not give the same image a second time,) but by a similar expression in Timon:

“ — thy father, that poor rag,

“ Must be thy subject; who in spite *put stuff*

“ To some she-beggar, and compounded thee,

“ Poor rogue hereditary.”

Again, in The Winter's Tale:

“ As rank as any flax-wench, that *puts* to,

“ Before her troth-plight.”

The controverted word is found again in the same sense in Macbeth:

“ — thy undaunted *mettle* should compose

“ Nothing but males.”

Again, in King Richard II.:

“ — that bed, that womb,

“ That *mettle*, that self-mould that fashion'd thee,

“ Made him a man.”



ISAB. 'Tis set down so in heaven, but not in earth<sup>6</sup>.

ANG. Say you so? then I shall poze you quickly. Which had you rather, That the most just law Now took your brother's life; or, to redeem him<sup>7</sup>, Give up your body to such sweet uncleanness, As she that he hath stain'd?

Again, in Timon of Athens:

"—— Common mother, thou,  
" Whose womb unmeasurable, and infinite breast,  
" Teems and feeds all; whose self-same *mettle*,  
" Whereof thy proud child, arrogant man, is puff'd,  
" Engenders the black toad," &c.

*Means* is here used for *medium*, or *object*; and the sense of the whole is this: 'Tis as easy wickedly to deprive a man born in wedlock of life, as to have unlawful commerce with a maid, in order to give life to an illegitimate child.' The thought is simply, that murder is as easy as fornication; and the inference which Angelo would draw, is, that it is as improper to pardon the latter as the former. The words—*to make a false one*—evidently referring to *life*, show that the preceding line is to be understood in a natural, and not in a metaphorical, sense.

MALONE.

<sup>6</sup> 'Tis set down so in heaven, but not in earth.] I would have it considered, whether the train of the discourse does not rather require Isabel to say:

"'Tis so set down in *earth*, but not in *heaven*."

When she has said this, "*Then*," says Angelo, "*I shall poze you quickly*." Would you, who, for the present purpose, declare your brother's crime to be less in the sight of heaven, than the law has made it; would you commit that crime, light as it is, to save your brother's life? To this she answers, not very plainly in either reading, but more appositely to that which I propose:

"I had rather give my body than my soul." JOHNSON.

What you have stated is undoubtedly the divine law: murder and fornication are both forbid by the *canon of scripture*;—but on *earth* the latter offence is considered as less heinous than the former. MALONE.

So, in King John:

"Some sins *do bear their privilege on earth*,

"And so doth yours." STEEVENS.

<sup>7</sup> — or, to redeem him,] The old copy has—*and* to redeem him. The emendation was made by Sir William D'Avenant.

MALONE.

ISAB. Sir, believe this,  
I had rather give my body than my soul<sup>8</sup>.

ANG. I talk not of your soul ; Our compell'd sins  
Stand more for number than accompt<sup>9</sup>.

ISAB. How say you ?

ANG. Nay, I'll not warrant that ; for I can speak  
Against the thing I say. Answer to this ;—  
I, now the voice of the recorded law,  
Pronounce a sentence on your brother's life :  
Might there not be a charity in sin,  
To save this brother's life ?

ISAB. Please you to do't,  
I'll take it as a peril to my soul,  
It is no sin at all, but charity.

ANG. Pleas'd you to do't, at peril of your soul<sup>1</sup>,  
Were equal poize of sin and charity.

ISAB. That I do beg his life, if it be sin,  
Heaven, let me bear it ! you granting of my suit,

<sup>8</sup> I had rather GIVE MY BODY than my soul.] Isabel, I believe, uses the words, "give my body," in a different sense from that in which they had been employed by Angelo. She means, I think, "I had rather *die*, than forfeit my eternal happiness by the prostitution of my person." MALONE.

She may mean—I had rather "give up my body to imprisonment, than my soul to perdition." STEEVENS.

<sup>9</sup> — Our compell'd sins

Stand more for NUMBER than ACCOMPT.] Actions to which we are compelled, however *numerous*, are not *imputed* to us by heaven as crimes. If you cannot save your brother but by the loss of your chastity, it is not a voluntary but compelled sin, for which you cannot be *accountable*. MALONE.

The old copy reads—

"Stand more for number than *for* accompt."

I have omitted the second *for*, which had been casually repeated by the compositor. STEEVENS.

<sup>1</sup> Pleas'd you to do't, at peril, &c.] The reasoning is thus : Angelo asks, whether there might "not be a charity in sin to save this brother." Isabella answers, that "if Angelo will save him, she will stake her soul that it were charity, not sin." Angelo replies, that if Isabella would "save him at the hazard of her soul, it would be not indeed no sin, but a sin to which the charity would be equivalent." JOHNSON.

If that be sin, I'll make it my morn prayer  
To have it added to the faults of mine,  
And nothing of your, answer<sup>2</sup>.

ANG.

Nay, but hear me :  
Your sense pursues not mine : either you are ignorant,

Or seem so, craftily<sup>3</sup> ; and that's not good.

ISAB. Let me be ignorant<sup>4</sup>, and in nothing good,  
But graciously to know I am no better.

ANG. Thus wisdom wishes to appear most bright,  
When it doth tax itself : as these black masks  
Proclaim an enshield beauty<sup>5</sup> ten times louder

<sup>2</sup> And nothing of YOUR, answer.] I think it should be read—

“And nothing of yours, answer.”

You, and whatever is yours, be exempt from penalty. JOHNSON.

“And nothing of your answer,” [as it stands in the old copy] means, ‘and make no part of those sins for which you shall be called to answer.’ STEEVENS.

This passage would be clear, I think, if it were pointed thus :

“To have it added to the faults of mine,

“And nothing of your, answer.”

So that the substantive *answer* may be understood to be joined in construction with *mine* as well as *your*. The faults of *mine answer* are the faults which I am to answer for. TYRWHITT.

<sup>3</sup> — craftily ;] The old copy reads—*crafty*. Corrected by Sir William D'Avenant. MALONE.

<sup>4</sup> Let ME be ignorant,] *Me* is wanting in the original copy. The emendation was made by the editor of the second folio. MALONE.

<sup>5</sup> Proclaim an ENSHIELD beauty —] An *enshield beauty* is a ‘shielded beauty, a beauty covered or protected as with a shield.’

STEEVENS.

“— as these black masks

Proclaim an *enshield* beauty,” &c. This should be written *enshell'd*, or *in-shell'd*, as it is in *Coriolanus*, Act IV. Sc. VI. :

“Thrusts forth his horns again into the world

“That were *in-shell'd* when Marcius stood for Rome.”

These *masks* must mean, I think, the *masks of the audience* ; however improperly a compliment to them is put into the mouth of Angelo. As Shakspeare would hardly have been guilty of such an indecorum to flatter a common audience, I think this passage affords ground for supposing that the play was written to be acted at court. Some strokes of particular flattery to the King I have already pointed out ; and there are several other general reflec-

Than beauty could displayed.—But mark me ;  
To be received plain, I'll speak more gross :  
Your brother is to die.

ISAB. So.

ANG. And his offence is so, as it appears,  
Accountant to the law upon that pain<sup>6</sup>.

ISAB. True.

ANG. Admit no other way to save his life,

tions, in the character of the Duke especially, which seem calculated for the royal ear. TYRWHITT.

I do not think so well of the conjecture in the latter part of this note, as I did some years ago ; and therefore I should wish to withdraw it. Not that I am inclined to adopt the idea of Mr. Ritson, as I see no ground for supposing that Isabella “ had *any* mask in her hand.” My notion at present is, that the phrase *these black masks* signifies nothing more than *black masks* ; according to an old idiom of our language, by which the demonstrative pronoun is put for the prepositive article. See the Glossary to Chaucer, edit. 1775 : *This, Thise*. Shakspeare seems to have used the same idiom not only in the passage quoted by Mr. Steevens from *Romeo and Juliet*, but also in *King Henry IV. Part I. Act I. Sc. III.* :

“ —and, but for *these* vile guns,

“ He would himself have been a soldier.”

With respect to the former part of this note, though Mr. Ritson has told us that “ *enshield* is CERTAINLY put by contraction for *enshielded*,” I have no objection to leaving my conjecture in its place, till some authority is produced for such an usage of *enshield* or *enshielded*. TYRWHITT.

There are instances of a similar contraction or elision, in our author's plays. Thus, *bloat* for *bloated*, *ballast* for *ballasted*, and *waft* for *wafted*, with many others. RITSON.

Mr. Ritson is mistaken in his illustration by similar phraseology. *Ballast* is not *ballasted*, but *balased*. See vol. iv. p. 212 ; and *bloat* is found as a regular adjective in *Cole's Dictionary*. MALONE.

Sir William D'Avenant reads—as a *black mask* ; but I am afraid Mr. Tyrwhitt is too well supported in his first supposition, by a passage at the beginning of *Romeo and Juliet* :

“ *These* happy masks that kiss fair ladies' brows,

“ Being *black* put us in mind they hide the fair.”

STEEVENS.

<sup>6</sup> Accountant to the law upon that PAIN.] *Pain* is here for *penalty, punishment*. JOHNSON.

(As I subscribe not that <sup>7</sup>, nor any other,  
But in the loss of question <sup>8</sup>,) that you, his sister,  
Finding yourself desir'd of such a person,  
Whose credit with the judge, or own great place,  
Could fetch your brother from the manacles  
Of the all-binding law <sup>9</sup>; and that there were  
No earthly mean to save him, but that either  
You must lay down the treasures of your body  
To this supposed, or else to let him suffer <sup>1</sup>;  
What would you do ?

<sup>7</sup> As I subscribe not that,] To *subscribe* means, to *agree to*. Milton uses the word in the same sense.

So also, in Marlowe's *Lust's Dominion*, 1661 :

"*Subscribe to his desires.*" STEEVENS.

<sup>8</sup> But in the loss of question,] The *loss of question* I do not well understand, and should rather read :

"But in the *toss of question.*"

In the *agitation*, in the *discussion* of the question. To *toss* an argument is a common phrase. JOHNSON.

This expression, I believe, means, *but in idle supposition*, or *conversation that tends to nothing*, which may therefore, in our author's language, be called *the loss of question*. Thus, in *Coriolanus*, Act III. Sc. I. :

"The which shall turn you to no other harm,

"Than so much *loss of time.*"

*Question*, in Shakspeare, often bears this meaning. So, in his *Tarquin and Lucrece* :

"And after supper, long he *questioned*

"With modest Lucrece," &c. STEEVENS.

*Question* is used here, as in many other places, for *conversation*. MALONE.

<sup>9</sup> Of the ALL-BINDING law ;] The old editions read :

"— *all-building* law." JOHNSON.

The emendation is Theobald's. STEEVENS.

<sup>1</sup> — or else let him suffer ;] The old copy reads—"or else to let him," &c. STEEVENS.

Sir Thomas Hanmer reads more grammatically—"or else let him suffer." But our author is frequently inaccurate in the construction of his sentences. I have therefore adhered to the old copy. "You must be under the necessity" [to let, &c.] must be understood.

So, in Holinshed's *History of Scotland*, p. 150 : "— sleep

ISAB. As much for my poor brother, as myself :  
That is, Were I under the terms of death,  
The impression of keen whips I'd wear as rubies,  
And strip myself to death, as to a bed  
That longing I have been sick for, ere I'd yield  
My body up to shame.

ANG. Then must your brother die.

ISAB. And 'twere the cheaper way :  
Better it were, a brother died at once<sup>2</sup>,  
Than that a sister, by redeeming him,  
Should die for ever.

ANG. Were not you then as cruel as the sentence  
That you have slander'd so ?

ISAB. Ignomy in ransom<sup>3</sup>, and free pardon,  
Are of two houses : lawful mercy is  
Nothing akin<sup>4</sup> to foul redemption.

ANG. You seem'd of late to make the law a  
tyrant ;

they were so fast, that a man might have removed the chamber over them, sooner than *to* have awaked them out of their drunken sleep." MALONE.

The old copy reads—*supposed*, not *suppos'd*. The second *to* in the line might therefore be the compositor's accidental repetition of the first. Being unnecessary to sense, and injurious to measure, I have omitted it.—The pages of the first edition of Holinshed will furnish examples of every blunder to which printed works are liable.

STEEVENS.

<sup>2</sup> — a brother died AT once,] Perhaps we should read :

"Better it were, a brother died *for* once," &c. JOHNSON.

<sup>3</sup> IGNOMY in ransom,] So the word *ignominy* was formerly written. Thus, in *Troilus and Cressida*, Act V. Sc. III. :

"Hence, brother lacquey ! *ignomy* and shame," &c. REED.

Sir William D'Avenant's alteration of these lines may prove a reasonably good comment on them :

"Ignoble ransom no proportion bears

"To pardon freely given." MALONE.

The second folio reads—*ignominy* ; but whichever reading we take, the line will be inharmonious, if not defective. STEEVENS.

<sup>4</sup> Nothing AKIN—] The old copy reads—*kin*. For this trivial emendation I am answerable. STEEVENS.

And rather prov'd the sliding of your brother  
A merriment than a vice.

*ISAB.* O, pardon me, my lord ; it oft falls out,  
To have what we'd have, we speak not what we  
mean :

I something do excuse the thing I hate,  
For his advantage that I dearly love.

*ANG.* We are all frail.

*ISAB.* Else let my brother die,  
If not a feodary, but only he <sup>5</sup>,

<sup>5</sup> If not a FEODARY, but only he, &c.] This is so obscure, but the allusion so fine, that it deserves to be explained. A *feodary* was one that in the times of vassalage held lands of the chief lord, under the tenure of paying rent and service: which tenures were called *feuda* amongst the Goths. "Now," says Angelo, "we are all frail;"—"Yes," replies Isabella; "if all mankind were not *feodaries*, who owe what they are to this tenure of *imbecility*, and who succeed each other by the same tenure, as well as my brother, I would give him up." The comparing mankind, lying under the weight of original sin, to a *feodary*, who owes *suit* and *service* to his lord, is, I think, not ill imagined. *WARBURTON.*

I have shewn in a note on *Cymbeline*, that *feodary* was used by Shakspeare in the sense of an *associate*, and such undoubtedly is its signification here. Dr. Warburton's note therefore was certainly mistaken.

After having ascertained the true meaning of this word, I must own, that the remaining part of the passage before us is extremely difficult. I would, however, restore the original reading *thy weakness*, and the meaning should seem to be this:—We are all frail, says Angelo. Yes, replies Isabella; if he has not one associate in his crime, if no other person own and follow the same criminal courses which you are now pursuing, let my brother suffer death.

I think it however extremely probable that something is omitted. It is observable, that the line—"Owe, and succeed thy weakness," does not, together with the subsequent line,—“Nay, women are frail too,”—make a perfect verse: from which it may be conjectured that the compositor's eye glanced from the word *succeed* to *weakness* in a subsequent hemistich, and that by this oversight the passage is become unintelligible. *MALONE.*

Shakspeare has the same allusion in *Cymbeline* :

“——senseless bauble,

“Art thou a *feodarie* for this act?”

Owe <sup>6</sup>, and succeed by weakness <sup>7</sup>.

ANG.

Nay, women are frail too.

ISAB. Ay, as the glasses where they view themselves ;

Which are as easy broke as they make forms <sup>8</sup>.

Women !—Help heaven ! men their creation mar  
In profiting by them <sup>9</sup>. Nay, call us ten times frail ;

Again, in the Prologue to Marston's *Sophonisba*, 1660 :

“ For seventeen kings were Carthage *foedars*.”

Mr. M. Mason censures me for not perceiving that *feodary* signifies an *accomplice*. Of this I was fully aware, as it supports the sense contended for by Warburton, and seemingly acquiesced in by Dr. Johnson.—Every *vassal* was an *accomplice* with his lord ; i. e. was subject to be executor of the mischief he did not contrive, and was obliged to follow in every bad cause which his superior led. STEEVENS.

<sup>6</sup> Owe,] To *owe* is, in this place, to *own*, to *hold*, to have possession. JOHNSON.

<sup>7</sup> — BY weakness.] The old copy reads—*thy* weakness.

STEEVENS.

The emendation was made by Mr. Rowe. I am by no means satisfied with it. *Thy* is much more likely to have been printed by mistake for *this*, than the word which has been substituted. Yet ‘*this* weakness’ and ‘*by* weakness’ are equally to be understood. Sir W. D’Avenant omitted the passage in his *Law against Lovers*, probably on account of its difficulty. MALONE.

<sup>8</sup> — glasses—

Which are as easy broke as they MAKE forms.] Would it not be better to read :

“ — *take* forms.” JOHNSON.

<sup>9</sup> In profiting by them.] In imitating them, in taking them for examples. JOHNSON.

If men mar their own creation, by taking women for their example, they cannot be said to *profit* much by them. Isabella is deploring the condition of woman-kind, formed so frail and credulous, that men prove the destruction of the whole sex, by taking advantage of their weakness, and using them for their own purposes. She therefore calls upon Heaven to assist them. This, though obscurely expressed, appears to me to be the meaning of this passage. M. MASON.

Dr. Johnson does not seem to have understood this passage. Isabella certainly does not mean to say that men mar their own creation by taking women for examples. Her meaning is, that “men debase their nature by taking advantage of such weak pitiful creatures.”—*Edinburgh Magazine*, Nov. 1786. STEEVENS.



For we are soft as our complexions are,  
And credulous to false prints <sup>1</sup>.

ANG.

I think it well:

And from this testimony of your own sex,  
(Since, I suppose, we are made to be no stronger  
Than faults may shake our frames,) let me be  
bold;

I do arrest your words; Be that you are,  
That is, a woman; if you be more, you're none;  
If you be one, (as you are well express'd  
By all external warrants,) show it now,  
By putting on the destin'd livery.

ISAB. I have no tongue but one: gentle my lord,  
Let me intreat you speak the former language <sup>2</sup>.

ANG. Plainly conceive, I love you.

ISAB. My brother did love Juliet; and you tell me,  
That he shall die for it.

ANG. He shall not, Isabel, if you give me love.

ISAB. I know, your virtue hath a licence in't <sup>3</sup>,  
Which seems a little fouler than it is <sup>4</sup>,  
To pluck on others.

<sup>1</sup> For we are soft as our complexions are,  
And credulous to false prints.] i. e. take any impression.

WARBURTON.

So, in Twelfth Night:

"How easy is it for the proper *false*

"*In women's waxen hearts to set their forms!*

"Alas! our frailty is the cause, not we;

"For, such as we are made of, such we be." MALONE.

<sup>2</sup> —speak the FORMER language.] Isabella answers to his circumlocutory courtship, that she has but *one tongue*, she does not understand this new phrase, and desires him to talk his *former language*, that is, to talk as he talked before. JOHNSON.

<sup>3</sup> I know, your virtue hath a LICENCE in't,] Alluding to the licences given by ministers to their spies, to go into all suspected companies, and join in the language of malcontents.

WARBURTON.

I suspect Warburton's interpretation to be more ingenious than just. The obvious meaning is, 'I know your virtue assumes an air of licentiousness which is not natural to you, on purpose to try me.'—*Edinburgh Magazine*, Nov. 1786. STEEVENS.

ANG. Believe me, on mine honour,  
My words express my purpose.

ISAB. Ha ! little honour to be much believ'd,  
And most pernicious purpose !—Seeming, seem-  
ing<sup>5</sup> !—

I will proclaim thee, Angelo ; look for't :  
Sign me a present pardon for my brother,  
Or, with an outstretch'd throat, I'll tell the world  
Aloud, what man thou art.

ANG. Who will believe thee, Isabel ?  
My unsoil'd name, the austereness of my life,  
My vouch against you<sup>6</sup>, and my place i'the state,  
Will so your accusation overweigh,  
That you shall stifle in your own report,  
And smell of calumny<sup>7</sup>. I have begun ;

<sup>4</sup> Which seems a little fouler, &c.] So, in *Promos* and *Cassandra* :

“ *Cas.* Renowned lord, you use this speech (I hope) your  
thrall to trye,

“ If otherwise, my brother's life so deare I will not bye.”

“ *Pro.* Fair dame, my outward looks my inward thoughts  
bewray ;

“ If you mistrust, to search my harte, would God you had a  
kaye.” STEEVENS.

<sup>5</sup> — Seeming, seeming !] Hypocrisy, hypocrisy ; counterfeit  
virtue. JOHNSON.

<sup>6</sup> My *VOUCH* against you,] The calling his denial of her  
charge his *vouch*, has something fine. *Vouch* is the testimony  
one man bears for another. So that, by this, he insinuates his  
authority was so great, that his *denial* would have the same credit  
that a *vouch* or testimony has in ordinary cases. WARBURTON,

I believe this beauty is merely imaginary, and that *vouch against*  
means no more than denial. JOHNSON.

*Vouch* means *assertion*. ROBERTS.

So, in a subsequent scene :

“ — a man that never yet

“ Did, as he *vouches*, misreport your grace.” MALONE.

<sup>7</sup> That you shall stifle in your own report,

And smell of calumny.] A metaphor from a lamp or candle  
extinguished in its own grease. STEEVENS.

And now I give my sensual race the rein <sup>8</sup> :  
 Fit thy consent to my sharp appetite ;  
 Lay by all nicety, and proluxious blushes <sup>9</sup>,  
 That banish what they sue for ; redeem thy brother  
 By yielding up thy body to my will :  
 Or else he must not only die the death <sup>1</sup>,  
 But thy unkindness shall his death draw out  
 To lingering sufferance : answer me to-morrow,  
 Or, by the affection that now guides me most,  
 I'll prove a tyrant to him : As for you,  
 Say what you can, my false o'erweighs your true.

[Exit.

ISAB. To whom shall I complain ? Did I tell this,  
 Who would believe me ? O perilous mouths,  
 That bear in them one and the self-same tongue,  
 Either of condemnation or approval !

<sup>8</sup> And now I give my sensual race the rein :] And now I give  
 my senses the rein, in the race they are now actually running.

HEATH.

<sup>9</sup> — and PROLUXIOUS blushes,] The word *proluxious* is not  
 peculiar to Shakspeare. I find it in Moses his Birth and Miracles,  
 by Drayton :

“ Most part by water, more *proluxious* was,” &c.

Again, in the Dedication to Gabriel Harvey's Hunt Is Up, 1598 :

“ — rarifier of *proluxious* rough barbarism,” &c.

Again, in Nash's Lenten Stuff, &c. 1599 :

“ — well known unto them by his *proluxious* sea-wandering.”

*Proluxious blushes* mean what Milton has elegantly called—

“ — sweet reluctant *delay*.” STEEVENS.

<sup>1</sup> — die the death,] This seems to be a solemn phrase for  
 death inflicted by law. So, in A Midsummer-Night's Dream :

“ Prepare to *die the death*.” JOHNSON.

It is a phrase taken from Scripture, as is observed in a note on  
 A Midsummer-Night's Dream. STEEVENS.

The phrase is a *good phrase*, as Shallow says, but I do not  
 conceive it to be either of *legal* or *scriptural* origin. Chaucer  
 uses it frequently. See Canterbury Tales, ver. 607 :

“ They were adradde of him, as of *the deth*.” ver. 1222.

“ *The deth* he feleth thurgh his herte smite.” It seems to have  
 been originally a mistaken translation of the French *La Mort*.

TYRWHITT.

Bidding the law make court'sy to their will;  
 Hooking both right and wrong to the appetite,  
 To follow as it draws ! I'll to my brother :  
 Though he hath fallen by prompture<sup>2</sup> of the blood,  
 Yet hath he in him such a mind of honour<sup>3</sup>,  
 That had he twenty heads to tender down  
 On twenty bloody blocks, he'd yield them up,  
 Before his sister should her body stoop  
 To such abhorr'd pollution.  
 Then Isabel, live chaste, and, brother, die ;  
 More than our brother is our chastity.  
 I'll tell him yet of Angelo's request,  
 And fit his mind to death, for his soul's rest. [*Erit.*

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ACT III. SCENE I.

A Room in the Prison.

*Enter DUKE, CLAUDIO, and Provost.*

**DUKE.** So, then you hope of pardon from lord Angelo ?

**CLAUD.** The miserable have no other medicine,  
 But only hope :

I have hope to live, and am prepar'd to die.

**DUKE.** Be absolute for death<sup>4</sup> ; either death, or life,

<sup>2</sup> — prompture —] Suggestion, temptation, instigation.

JOHNSON.

<sup>3</sup> — such a mind of honour,] This, in Shakspeare's language, may mean, *such an honourable mind*, as he uses "mind of love," in *The Merchant of Venice*, for *loving mind*. Thus also, in *Philaster* :

" — I had thought, thy *mind*

" Had been *of honour*." STEEVENS.

Shall thereby be the sweeter. Reason thus with  
life,—

If I do lose thee, I do lose a thing

That none but fools would keep<sup>5</sup>: a breath thou art,

<sup>4</sup> Be absolute for death ;] Be determined to die, without any hope of life. *Horace*,—

“The hour which exceeds expectation will be welcome.”

JOHNSON.

<sup>5</sup> That none but fools would keep :] But this reading is not only contrary to all sense and reason, but to the drift of this moral discourse. The Duke, in his assumed character of a friar, is endeavouring to instil into the condemned prisoner a resignation of mind to his sentence; but the sense of the lines in this reading, is a direct persuasive to *suicide*: I make no doubt but the poet wrote—

“That none but fools would *reck*:—”

i. e. care for, be anxious about, regret the loss of. So, in the tragedy of *Tancred and Gismund*, Act IV. Sc. III.:

“—Not that she *recks* this life.—”

And Shakspeare, in *The Two Gentlemen of Verona*:

“*Recking* as little what betideth me.—” *WARBURTON*.

The meaning seems plainly this, that *none but fools* would wish to keep life; or, *none but fools would keep* it, if choice were allowed. A sense, which, whether true or not, is certainly innocent. *JOHNSON*.

*Keep*, in this place, I believe, may not signify *preserve*, but *care for*. “No lenger for to liven I ne *kepe*,” says Æneas, in Chaucer’s *Dido*, Queen of Carthage; and elsewhere: “That I *kepe* not rehearsed be;” i. e. which I *care* not to have rehearsed.

Again, in *The Knightes Tale*, Tyrwhitt’s edit. ver. 2240:

“I *kepe* nought of armes for to yelpe.”

Again, in *A Mery Jeste of a Man called Howleglass*, bl. l. no date: “Then the parson bad him remember that he had a soule for to *kepe*, and he preached and taught to him the use of confession,” &c.

Again, in Ben Jonson’s *Volpone*:

“Faith I could stifle him rarely with a pillow,

“As well as any woman that should *keep* him.”

i. e. have the care of him. *STEEVENS*.

Mr. Steevens’s explanation is confirmed by a passage in *The Dutchess of Malfy*, by Webster, (1623,) an author who has frequently imitated Shakspeare; and who perhaps followed him in the present instance:

(Servile to all the skiey influences,)
   
That dost this habitation, where thou keep'st<sup>6</sup>,
   
Hourly afflict : merely, thou art death's fool ;
   
For him thou labour'st by thy flight to shun,
   
And yet run'st toward him still<sup>7</sup> : Thou art not
   
noble ;

“ Of what is't *fools* make such vain *keeping* ?

“ Sin their conception, their birth weeping ;

“ Their *life* a general mist of error ;

“ Their death a hideous storm of terror.”

See also, the Glossary to Mr. Tyrwhitt's edit. of *The Canterbury Tales* of Chaucer, v. *kepe*. MALONE.

<sup>6</sup> That *DOST* this habitation, where thou keep'st,] Sir T. Hamner changed *dost* to *do*, without necessity or authority. The construction is not, “ the skiey influences that do,” but, “ a breath thou art, that dost,” &c. If “ Servile to all the skiey influences,” be inclosed in a parenthesis, all the difficulty will vanish. PORSON.

<sup>7</sup> — merely, thou art *DEATH'S FOOL* ;

For him thou labour'st by thy flight to shun,

And yet run'st toward him still :] In those old farces called *Moralities*, the *fool* of the piece, in order to show the inevitable approaches of death, is made to employ all his stratagems to avoid him ; which, as the matter is ordered, bring the *fool*, at every turn, into his very jaws. So that the representations of these scenes would afford a great deal of good *mirth* and *morals* mixed together. And from such circumstances, in the genius of our ancestors' publick diversions, I suppose it was, that the old proverb arose of *being merry and wise*. WARBURTON.

Such another expression as *death's fool*, occurs in *The Honest Lawyer*, a comedy, by S. S. 1616 :

“ Wilt thou be a *fool of fate* ? who can

“ Prevent the destiny decreed for man ? ” STEEVENS.

It is observed by the editor of *The Sad Shepherd*, 8vo. 1783, p. 154, that the initial letter of Stow's Survey contains a representation of a struggle between *Death* and the *Fool* : the figures of which were most probably copied from those characters as formerly exhibited on the stage. REED.

There are no such characters as *Death* and the *Fool*, in any old *Morality* now extant. They seem to have existed only in the *dumb Shows*. The two figures in the initial letter of Stow's Survey, 1603, which have been mistaken for these two personages, have no allusion whatever to the stage, being merely one of the set known by the name of *Death's Dance*, and actually copied from the margin of an old Missal. The scene in the

For all the accommodations that thou bear'st,  
 Are nurs'd by baseness<sup>8</sup>: Thou art by no means  
                   valiant;  
 For thou dost fear the soft and tender fork  
 Of a poor worm<sup>9</sup>: Thy best of rest is sleep,  
 And that thou oft provok'st; yet grossly fear'st  
 Thy death, which is no more<sup>1</sup>. Thou art not thy-  
                   self<sup>2</sup>;

modern pantomime of Harlequin Skeleton, seems to have been suggested by some playhouse tradition of *Death and the Fool*.

RITSON.

See Pericles, Act III. Sc. II. STEEVENS.

<sup>8</sup> Are nurs'd by BASENESS:] Dr. Warburton is undoubtedly mistaken in supposing that by *baseness* is meant *self-love*, here assigned as the motive of all human actions. Shakspeare only meant to observe, that a minute analysis of life at once destroys that splendour which dazzles the imagination. Whatever grandeur can display, or luxury enjoy, is procured by *baseness*, by offices of which the mind shrinks from the contemplation. All the delicacies of the table may be traced back to the shambles and the dunghill, all magnificence of building was hewn from the quarry, and all the pomp of ornament dug from among the damps and darkness of the mine. JOHNSON.

This is a thought which Shakspeare delights to express.

So, in Antony and Cleopatra:

“ — our *dungy earth* alike

“ Feeds man as beast.”

Again:

“ Which sleeps, and never palates more the *dung*,

“ *The beggar's nurse, and Cæsars.*” STEEVENS.

<sup>9</sup> — the soft and tender FORK

Of a poor WORM:] *Worm* is put for any creeping thing or *serpent*. Shakspeare supposes falsely, but according to the vulgar notion, that a serpent wounds with his tongue, and that his tongue is *forked*. He confounds reality and fiction; a serpent's tongue is *soft*, but not *forked* nor hurtful. If it could hurt, it could not be soft. In *A Midsummer-Night's Dream* he has the same notion:

“ With *doubler tongue*

“ Than thine, O serpent, never adder *stung*.” JOHNSON.

Shakspeare mentions the “adder's *fork*” in *Macbeth*; and might have caught this idea from old tapestries or paintings, in which the tongues of serpents and dragons always appear barbed like the point of an arrow. STEEVENS.

For thou exist'st on many a thousand grains  
 That issue out of dust: Happy thou art not:  
 For what thou hast not, still thou striv'st to get;  
 And what thou hast, forget'st: Thou art not cer-  
 tain;

For thy complexion shifts to strange effects<sup>3</sup>,  
 After the moon: If thou art rich, thou art poor;  
 For, like an ass, whose back with ingots bows<sup>4</sup>,

<sup>1</sup> — Thy best of rest is sleep,

And that thou oft provok'st; yet grossly fear'st

Thy death, which is no more.] Evidently from the following passage of Cicero: "*Habes somnum imaginem mortis, eamque quotidie induis, et dubitas quin sensus in morte nullus sit, cum in ejus simulacro videas esse nullum sensum.*" But the Epicurean insinuation is, with great judgment, omitted in the imitation.

WARBURTON.

Here Dr. Warburton might have found a sentiment worthy of his animadversion. I cannot without indignation find Shakspeare saying, that *death is only sleep*, lengthening out his exhortation by a sentence which in the Friar is impious, in the reasoner is foolish, and in the poet trite and vulgar. JOHNSON.

This was an oversight in Shakspeare; for in the second scene of the fourth Act, the Provost speaks of the desperate Barnardine, as one who regards death only as a *drunken sleep*. STEEVENS.

I apprehend Shakspeare means to say no more, than that the passage from this life to another is as easy as sleep; a position in which there is surely neither folly nor impiety. MALONE.

<sup>2</sup> — Thou art not thyself;] Thou art perpetually repaired and renovated by external assistance, thou subsistest upon foreign matter, and hast no power of producing or continuing thy own being. JOHNSON.

<sup>3</sup> — strange EFFECTS.] For *effects* read *affects*; that is, *affectations*, *passions* of mind, or disorders of body variously *affected*. So, in Othello:

"The young *affects*." JOHNSON.

When I consider the influence of the *moon* on the human mind, I am inclined to read with Johnson—*affects* instead of—*effects*.—We cannot properly say that the mind "*shifts to strange effects*." M. MASON.

<sup>4</sup> — like an ASS, whose back with INGOTS bows.] This simile is far more ancient than Shakspeare's play. It occurs in T. Churchyard's Discourse of Rebellion, &c. 1570:





Thou hast neither heat<sup>s</sup>, affection, limb, nor beauty<sup>9</sup>,  
To make thy riches pleasant. What's yet in this,

Again, in our author's *Merry Wives of Windsor* :

“The superstitious idle-headed *eld*.”

Gower uses it for *age* as opposed to *youth* :

“His *elde* had turned into youth.”

*De Confessione Amantis*, lib. v. fol. 106. STEEVENS.

<sup>s</sup> — for all thy blessed youth

Becomes as aged, and doth beg the alms

Of palsied *eld* ; and when thou art old, and rich,

Thou hast neither heat, &c.] The drift of this period is to prove, that neither youth nor age can be said to be really enjoyed, which, in poetical language, is—“We have neither youth nor age.” But how is this made out? That *age* is not enjoyed, he proves by recapitulating the infirmities of it, which deprive that period of life of all sense of pleasure. To prove that youth is not enjoyed, he uses these words :

“— for all thy blessed youth

“Becomes as aged, and doth beg the alms

“Of palsied *eld* ; —”

Out of which, he that can deduce the conclusion, has a better knack at logick than I have. I suppose the poet wrote—

“— For *pall'd*, thy *blazed* youth

“Becomes *assuaged* ; and doth beg the alms

“Of palsied *eld* ; —”

i. e. when thy youthful appetite becomes palled, as it will be in the very enjoyment, the blaze of youth is at once assuaged, and thou immediately contractest the infirmities of old age ; as particularly the palsy and other nervous disorders, consequent on the inordinate use of sensual pleasures. This is to the purpose, and proves *youth* is not enjoyed, by shewing the short duration of it.

WARBURTON.

Here again I think Dr. Warburton totally mistaken. Shakspeare declares that man has *neither youth nor age* ; for in *youth*, which is the *happiest* time, or which might be the happiest, he commonly wants means to obtain what he could enjoy ; he is dependent on *palsied eld* ; *must beg alms* from the coffers of hoary avarice ; and being very niggardly supplied, *becomes as aged*, looks, like an old man, on happiness which is beyond his reach. And, when *he is old and rich*, when he has wealth enough for the purchase of all that formerly excited his desires, he has no longer the powers of enjoyment :

“— has neither heat, affection, limb, nor beauty,

“To make his riches pleasant.—”

I have explained this passage according to the present reading;

That bears the name of life? Yet in this life  
Lie hid more thousand deaths<sup>1</sup>: yet death we fear,  
That makes these odds all even.

CLAUD.

I humbly thank you.  
To sue to live, I find, I seek to die;  
And, seeking death, find life<sup>2</sup>: Let it come on.

which may stand without much inconvenience; yet I am willing to persuade my reader, because I have almost persuaded myself, that our author wrote—

“—— for all thy *blasted* youth

“Becomes as aged—.” JOHNSON.

The sentiment contained in these lines, which Dr. Johnson has explained with his usual precision, occurs again in the forged letter that Edmund delivers to his father, as written by Edgar; King Lear, Act I. Sc. II.: “This policy, and reverence of age, makes the world bitter to *the best of our times*; keeps our fortunes from us till our oldness cannot relish them.” The words above, printed in Italics, support, I think, the reading of the old copy—“*blessed* youth,” and show that any emendation is unnecessary. MALONE.

9 — heat, affection, limb, nor BEAUTY,] But how does beauty make *riches pleasant*? We should read *bounty*, which completes the sense, and is this—‘thou hast neither the pleasure of enjoying riches thyself, for thou wantest vigour; nor of seeing it enjoyed by others, for thou wantest *bounty*.’ Where the making the want of *bounty* as inseparable from old age as the want of *health*, is extremely satirical, though not altogether just. Warburton.

I am inclined to believe, that neither man nor woman will have much difficulty to tell how *beauty makes riches pleasant*. Surely this emendation, though it is elegant and ingenious, is not such as that an opportunity of inserting it should be purchased by declaring ignorance of what every one knows, by confessing insensibility of what every one feels. JOHNSON.

By *heat and affection* the poet meant to express *appetite*, and by *limb and beauty*—*strength*. EDWARDS.

<sup>1</sup> — MORE thousand deaths:] For this Sir T. Hanmer reads:

“—— a thousand deaths:——”

The meaning is, not only *a thousand deaths*, but *a thousand deaths* besides what have been mentioned. JOHNSON.

<sup>2</sup> To sue to live, I find, I seek to die;

And, seeking death, find life:] Had the Friar, in reconciling Claudio to death, urged to him the certainty of happiness hereafter, this speech would have been introduced with more propriety; but the Friar says nothing of that subject, and argues more like a philosopher, than a Christian divine. M. MASON.

Mr. M. Mason seems to forget that no actual Friar was the

*Enter ISABELLA.*

ISAB. What, ho ! Peace here ; grace and good company !

PROV. Who's there ? come in : the wish deserves a welcome.

DUKE. Dear sir, ere long I'll visit you again<sup>3</sup>.

CLAUD. Most holy sir, I thank you.

ISAB. My business is a word or two with Claudio.

PROV. And very welcome. Look, signior, here's your sister.

DUKE. Provost, a word with you.

PROV. As many as you please.

DUKE. Bring me to hear them speak, where I may be conceal'd,

Yet hear them<sup>4</sup>. [*Exeunt Duke and Provost.*]

speaker, but the Duke, who might be reasonably supposed to have more of the philosopher than the divine in his composition.

STEEVENS.

Surely the Duke may be supposed to have as much of the divine in his composition as Claudio ; but I cannot think Mr. Mason's censure well founded : Claudio's answer is the inference which the Duke intended should be drawn from his arguments. BOSWELL.

<sup>3</sup> Dear sir, ere long I'll visit you again.] Dear *sir*, is too courtly a phrase for the Friar, who always addresses Claudio and Isabella by the appellations of *son* and daughter. I should therefore read—dear *son*. M. MASON.

<sup>4</sup> Bring them to speak, where I may be conceal'd,

Yet hear them.] The first copy, published by the players, gives the passage thus :

"Bring them to hear me speak, where I may be conceal'd." Perhaps we should read :

"Bring *me* to hear *them* speak, where I," &c. STEEVENS.

The second folio authorizes the reading in the text. TYRWHITT.

The alterations made in that copy do not deserve the smallest credit. There are undoubted proofs that they were merely arbitrary ; and, in general, they are also extremely injudicious.

MALONE.

I am of a different opinion, in which I am joined by Dr. Farmer ; and, consequently prefer the reading of the second folio to my own attempt at emendation, though Mr. Malone has done me the honour to adopt it. STEEVENS.

CLAUD. Now, sister, what's the comfort?

ISAB. Why, as all comforts are; most good indeed<sup>5</sup>:

Lord Angelo, having affairs to heaven,  
Intends you for his swift ambassador,  
Where you shall be an everlasting leiger:  
Therefore your best appointment<sup>6</sup> make with speed;  
To-morrow you set on.

<sup>5</sup> As all comforts are; most good IN DEED:] If this reading be right, Isabella must mean that she brings something better than *words* of comfort—she brings an assurance of *deeds*. This is harsh and constrained, but I know not what better to offer. Sir Thomas Hanmer reads:

“——in speed.” JOHNSON.

The old copy reads:

“——Why,

“As all comforts are: most good, *most good* indeede.”

I believe the present reading, as explained by Dr. Johnson, is the true one. So, in Macbeth:

“We're yet but young *in deed*.” STEEVENS.

I would point the lines thus:

“Claud. Now, sister, what's the comfort?

“Isab. Why, as all comforts are, most good. Indeed Lord Angelo,” &c.

*Indeed* is the same as *in truth*, or *truly*, the common beginning of speeches in Shakspeare's age. See Charles the First's Trial. The King and Bradshaw seldom say any thing without this preface: “Truly, Sir——.” BLACKSTONE.

<sup>6</sup> — an everlasting LEIGER:

Therefore your best APPOINTMENT—] *Leiger* is the same with *resident*. *Appointment*; preparation; act of fitting, or state of being fitted for any thing. So in old books, we have a knight well *appointed*; that is, well armed and mounted, or fitted at all points. JOHNSON

The word *leiger* is thus used in the comedy of Look About You, 1600:

“Why do you stay, Sir?—

“Madam, as *leiger* to solicit for your absent love.”

Again, in Leicester's Commonwealth: “a special man of that hasty king, who was his *ledger*, or agent, in London,” &c.

STEEVENS.

“—your best appointment—” The word *appointment*, on this occasion, should seem to comprehend confession, communion, and absolution. “Let him (says Escalus) be furnished with di-

CLAUD. Is there no remedy?

ISAB. None, but such remedy, as, to save a head,  
To cleave a heart in twain.

CLAUD. But is there any?

ISAB. Yes, brother, you may live;  
There is a devilish mercy in the judge,  
If you'll implore it, that will free your life,  
But fetter you till death.

CLAUD. Perpetual durance?

ISAB. Ay, just, perpetual durance; a restraint,  
Though all the world's vastidity<sup>7</sup> you had,  
To a determin'd scope<sup>8</sup>.

CLAUD. But in what nature?

ISAB. In such a one as (you consenting to't)  
Would bark your honour<sup>9</sup> from that trunk you  
bear,  
And leave you naked.

CLAUD. Let me know the point.

ISAB. O, I do fear thee, Claudio; and I quake,  
Lest thou a feverous life should'st entertain,  
And six or seven winters more respect  
Than a perpetual honour. Dar'st thou die?  
The sense of death is most in apprehension;

vines, and have all charitable preparation." The King in Hamlet, who was cut off prematurely, and without such preparation, is said to be *dis-appointed*. *Appointment*, however, may be more simply explained by the following passage in *The Antipodes*, 1638:

" — your lodging

" Is decently *appointed*."

i. e. prepared, furnished. STEEVENS.

The latter and more simple explanation agrees better with the context, "To-morrow you set on." BOSWELL.

<sup>7</sup> THOUGH all the world's vastidity —] The old copy reads—*Through* all, &c. Corrected by Mr. Pope. MALONE.

<sup>8</sup> — a restraint —

To a determin'd scope.] A confinement of your mind to one painful idea; to ignominy, of which the remembrance can neither be suppressed nor escaped. JOHNSON.

<sup>9</sup> Would BARK your honour —] A metaphor from stripping trees of their bark. DOUCE.

And the poor beetle, that we tread upon,  
In corporal sufferance finds a pang as great  
As when a giant dies <sup>1</sup>.

CLAUD. Why give you me this shame?  
Think you I can a resolution fetch  
From flowery tenderness? If I must die,  
I will encounter darkness as a bride,  
And hug it in mine arms <sup>2</sup>.

ISAB. There spake my brother; there my father's  
grave  
Did utter forth a voice! Yes, thou must die:  
Thou art too noble to conserve a life  
In base appliances. This outward-sainted deputy,—  
Whose settled visage and deliberate word  
Nips youth i'the head, and follies doth enmew <sup>3</sup>,  
As falcon doth the fowl <sup>4</sup>,—is yet a devil;

<sup>1</sup> — the poor beetle, &c.] The reasoning is, 'that death is no more than every being must suffer, though the dread of it is peculiar to man;' or perhaps, *that* we are inconsistent with ourselves, when we so much dread that which we carelessly inflict on other creatures, that feel the pain as acutely as we. JOHNSON.

The meaning is—fear is the principal sensation in death, which has no pain; and the giant, when he dies, feels no greater pain than the beetle.—This passage, however, from its arrangement, is liable to an opposite construction, but which would totally destroy the illustration of the sentiment. DOUCE.

<sup>2</sup> I will encounter darkness as a bride,

And hug it in mine arms.] So, in the First Part of Jeronimo, or the Spanish Tragedy, 1605:

" ——— night

" That yawning Beldam, with her jetty skin,

" 'Tis she I hug as mine effeminate bride." STEEVENS.

Again, in Antony and Cleopatra:

" ——— I will be

" A bridegroom in my death; and run into't,

" As to a lover's bed." MALONE.

<sup>3</sup> — follies doth ENMEW,] Forces follies to lie in cover, without daring to show themselves. JOHNSON.

<sup>4</sup> As falcon doth the fowl,] In whose presence the follies of youth are afraid to show themselves, as the fowl is afraid to flutter while the falcon hovers over it.

So, in The Third Part of King Henry VI.:

His filth within being cast <sup>5</sup>, he would appear  
A pond as deep as hell.

CLAUD.

The princely Angelo?

ISAB. O, 'tis the cunning livery of hell,  
The damned'st body to invest and cover  
In princely guards <sup>6</sup>! Dost thou think, Claudio,

“ — not he that loves him best,

“ The proudest he that holds up Lancaster,

“ *Dares stir a wing*, if Warwick shakes his bells.”

To *enmew* is a term in falconry, also used by Beaumont and Fletcher, in the Knight of Malta:

“ — I have seen him scale,

“ As if a falcon had run up a train,

“ Clashing his warlike pinions, his steel'd cuirass,

“ And, at his pitch, *enmew* the town below him.”

STEEVENS.

<sup>5</sup> His filth within being CAST,] To *cast* a pond is to empty it of mud. Mr. Upton reads:

“ His *pond* within being cast, he would appear

“ A *filth* as deep as hell.” JOHNSON.

<sup>6</sup> The PRINCELY Angelo? —

— PRINCELY guards!] The stupid editors, mistaking *guards* for satellites, (whereas it here signifies *lace*,) altered *priestly*, in both places, to *princely*. Whereas Shakspeare wrote it *priestly*, as appears from the words themselves:

“ — 'Tis the cunning *livery* of hell,

“ The damned'st body to invest and cover

“ With *priestly* guards. — ”

In the first place we see that *guards* here signifies *lace*, as referring to *livery*, and as having no sense in the signification of *satellites*. Now *priestly guards* means *sanctity*, which is the sense required. But *princely guards* means nothing but *rich lace*, which is a sense the passage will not bear. Angelo, indeed, as *deputy*, might be called the *princely* Angelo: but not in this place, where the immediately preceding words of —

“ This out-ward-sainted deputy,”

demand the reading I have restored. WARBURTON.

The first folio has, in both places, *prenzie*, from which the other folios made *princely*, and every editor may make what he can. JOHNSON.

*Princely* is the judicious correction of the second folio. *Princely guards* mean no more than the badges of royalty, (laced or bordered robes,) which Angelo is supposed to assume during the absence of the Duke. The stupidity of the first editors is some-



If I would yield him my virginity,  
Thou might'st be freed?

CLAUD. O, heavens! it cannot be.

ISAB. Yes, he would give it thee, from this rank  
offence<sup>7</sup>,

So to offend him still; This night's the time  
That I should do what I abhor to name,  
Or else thou diest to-morrow.

CLAUD. Thou shalt not do't.

ISAB. O, were it but my life,  
I'd throw it down for your deliverance  
As frankly as a pin<sup>8</sup>.

times not more injurious to Shakspeare, than the ingenuity of those who succeeded them.

In the old play of Cambyzes I meet with the same expression. Sisamnes is left by Cambyzes to distribute justice while he is absent; and in a soliloquy says:

"Now may I wear the brodered *garde*,

"And lye in downe-bed soft."

Again, the queen of Cambyzes says:

"I do forsake these broder'd *gardes*,

"And all the facions new." STEEVENS.

*A guard*, in old language, meant a welt or border of a garment; "because (says Minsheu) it *guards* and keeps the garment from tearing." These borders were sometimes of lace. So, in *The Merchant of Venice*:

"— Give him a livery

"More *guarded* than his fellows." MALONE.

Warburton reads—*priestly*, and, in my opinion, very properly.

The meaning of the speech is, that it is the cunning policy of the devil, to invest the damndest bodies in the most sanctified robes; that is to say, in *priestly* guards, which, when applied to deceitful purposes, she calls the livery of hell. By *guards*, Isabella metaphorically means—outward appearances. M. MASON.

<sup>7</sup> — FROM this rank offence,] I believe means, *from the time* of my committing this offence, you might persist in sinning with safety. The advantages you would derive from my having such a secret of his in my keeping, would ensure you from further harm on account of the same fault, however frequently repeated.

STEEVENS.

<sup>8</sup> — as a PIN,] So, in *Hamlet*:

"I do not set my life at a *pin's* fee." STEEVENS.

CLAUD. Thanks, dear Isabel.

ISAB. Be ready, Claudio, for your death to-morrow.

CLAUD. Yes.—Has he affections in him,  
That thus can make him bite the law by the nose,  
When he would force it<sup>9</sup>? Sure it is no sin;  
Or of the deadly seven it is the least<sup>1</sup>.

ISAB. Which is the least?

CLAUD. If it were damnable<sup>2</sup>, he, being so wise,  
Why, would he for the momentary trick

<sup>9</sup> Has he affections, &c.] ‘Is he actuated by passions that impel him to transgress the law, at the very moment that he is *enforcing* it against others?’ [I find, he is.] *Surely then*, since this is so general a propensity, since the judge is as criminal as he whom he condemns, *it is no sin, or at least a venial one*. So, in the next Act:

“ — A deflower’d maid,

“ And by an eminent body that *enforc’d*

“ *The law* against it.”

*Force* is again used for *enforce* in King Henry VIII.:

“ If you will now unite in your complaints,

“ And *force* them with a constancy.”

Again, in Coriolanus:

“ Why *force* you this?” MALONE.

<sup>1</sup> Or of the deadly SEVEN, &c.] It may be useful to know which they are; the reader is, therefore, presented with the following catalogue of them, viz. pride, envy, wrath, sloth, covetousness, gluttony, and lechery. To recapitulate the punishments hereafter for these sins, might have too powerful an effect upon the weak nerves of the present generation; but whoever is desirous of being particularly acquainted with them, may find information in some of the old monkish systems of divinity, and especially in a curious book entitled *Le Kalendrier des Bergiers*, 1500, folio, of which there is an English translation. DOUCE.

<sup>2</sup> If it were damnable, &c.] Shakspeare shows his knowledge of human nature in the conduct of Claudio. When Isabella first tells him of Angelo’s proposal, he answers, with honest indignation agreeably to his settled principles—

“ Thou shalt not do’t.”

But the love of life being permitted to operate, soon furnishes him with sophistical arguments; he believes it cannot be very dangerous to the soul, since Angelo, who is so wise, will venture it. JOHNSON.

Be perdurably fin'd<sup>3</sup>?—O Isabel!

ISAB. What says my brother?

CLAUD. Death is a fearful thing.

ISAB. And shamed life a hateful.

CLAUD. Ay, but to die, and go we know not where<sup>4</sup>;

To lie in cold obstruction, and to rot;

This sensible warm motion to become

A kneaded clod; and the delighted spirit<sup>5</sup>

<sup>3</sup> Be PERDURABLY fin'd?] *Perdurably* is *lastingly*. So, in Othello:

“—— cables of *perdurable* toughness.” STEEVENS.

<sup>4</sup> —and go WE KNOW NOT WHERE;] Dryden has imparted this sentiment to his Aureng-Zebe, Act IV. Sc. I.:

“Death in itself is nothing; but we fear

“To be we know not what, *we know not where*.” STEEVENS.

<sup>5</sup> —delighted spirit—] i. e. the spirit accustomed here to ease and delights. This was properly urged as an aggravation to the sharpness of the torments spoken of. The Oxford editor, not apprehending this, alters it to *dilated*. As if, because the spirit in the body is said to be imprisoned, it was *crouded together* likewise; and so by death not only set free, but expanded too; which, if true, would make it the less sensible of pain. WARBURTON.

This reading may perhaps stand, but many attempts have been made to correct it. The most plausible is that which substitutes—

“—— the *benighted* spirit;”

alluding to the darkness always supposed in the place of future punishment.

Perhaps we may read:

“—— the *delinquent* spirit;”

a word easily changed to *delighted* by a bad copier, or unskilful reader. *Delinquent* is proposed by Thirlby in his manuscript.

JOHNSON.

I think with Dr. Warburton, that by the *delighted* spirit is meant, *the soul once accustomed to delight*, which, of course, must render the sufferings afterwards described, less tolerable. Thus our author calls youth, *blessed*, in a former scene, before he proceeds to show its wants and its inconveniencies.

Mr. Ritson has furnished me with a passage which I leave to those who can use it for the illustration of the foregoing epithet: “Sir Thomas Herbert, speaking of the death of Mirza, son to Shah Abbas, says, that he gave a period to his miseries in this world, by supping a *delighted* cup of extreame poyson.”

*Travels*, 1634, p. 104. STEEVENS.

To bathe in fiery floods, or to reside  
 In thrilling regions of thick-ribbed ice<sup>6</sup>;  
 To be imprison'd in the viewless winds<sup>7</sup>,  
 And blown with restless violence round about  
 The pendent world; or to be worse than worst  
 Of those, that lawless and incertain thoughts<sup>8</sup>  
 Imagine howling!—'tis too horrible!  
 The weariest and most loathed worldly life,  
 That age, ach, penury<sup>9</sup>, and imprisonment  
 Can lay on nature, is a paradise  
 To what we fear of death<sup>1</sup>.

<sup>6</sup> — thick-ribbed ice.] Jonson has a similar expression in his *Catiline*, Act I. Sc. Iv. "We're spirits bound in *ribs of ice*." The Essenes, a Jewish sect, believed that the wicked went to a dark and cold place. Prideaux, ad ann. 107. Our author again returns to the various destinations of the disembodied spirit, in that pathetic speech of Othello in the fifth Act. Milton seems to have had Shakspeare before him when he wrote the second book of *Paradise Lost*, 595—603. BLAKESWAY.

<sup>7</sup> — VIEWLESS winds,] i. e. unseen, invisible. So, in Milton's *Comus*, v. 92:

"—— I must be *viewless* now." STEEVENS.

<sup>8</sup> — lawless and incertain thoughts —] Conjecture sent out to wander without any certain direction, and ranging through possibilities of pain. JOHNSON.

<sup>9</sup> — penury,] The old copy has—*perjury*. Corrected by the editor of the second folio. MALONE.

<sup>1</sup> To what we fear of death.] Most certainly the idea of the "spirit bathing in fiery floods," or of residing "in thrilling regions of thick-ribbed ice," is not original to our poet; but I am not sure that they came from the Platonick hell of Virgil. The monks also had their hot and their cold hell: "the fyrste is fyre that ever brenneth, and never gyveth lighte," says an old homily:—"The seconde is passyng cold, that yf a greate hylle of fyre were cast therin, it shold torne to yce." One of their legends, well remembered in the time of Shakspeare, gives us a dialogue between a bishop and a soul tormented in a piece of ice, which was brought to cure a *brenning heate* in his foote; take care, that you do not interpret this the *gout*, for I remember Menage quotes a canon upon us:

"Si quis dixerit episcopum *podagrâ* laborare, anathema sit."

Another tells us of the soul of a monk fastened to a rock, which the winds were to blow about for a twelvemonth, and purge of its

ISAB. Alas ! alas !

CLAUD.

Sweet sister, let me live :

What sin you do to save a brother's life,  
Nature dispenses with the deed so far,  
That it becomes a virtue.

ISAB.

O, you beast !

O, faithless coward ! O, dishonest wretch !

Wilt thou be made a man out of my vice ?

Is't not a kind of incest<sup>1</sup>, to take life

From thine own sister's shame ? What should I  
think ?

Heaven shield, my mother play'd my father fair !

For such a warped slip of wilderness<sup>2</sup>

enormities. Indeed this doctrine was before now introduced into poetick fiction, as you may see in a poem, "where the lover declareth his pains to exceed far the pains of hell," among the many miscellaneous ones subjoined to the works of Surrey : of which you will soon have a beautiful edition from the able hand of my friend Dr. Percy. Nay, a very learned and inquisitive brother-antiquary hath observed to me, on the authority of Blefkenius, that this was the ancient opinion of the inhabitants of Iceland, who were certainly very little read either in the poet or philosopher. FARMER.

The edition of Lord Surrey's works mentioned by Dr. Farmer in the preceding note was never published, but the task has since been executed by the able hand of Dr. Nott. BOSWELL.

Lazarus, in The Shepherd's Calendar, is represented to have seen these particular modes of punishment in the infernal regions :

"Secondly, I have seen in hell a floud frozen as ice, wherein the envious men and women were plunged unto the navel, and then suddainly came over them a right cold and great wind that grieved and pained them right sore," &c. STEEVENS.

<sup>1</sup> Is't not a kind of incest,] In Isabella's declamation there is something harsh and something forced and far-fetched. But her indignation cannot be thought violent, when we consider her not only as a virgin, but as a nun. JOHNSON.

<sup>2</sup> — a warped slip of WILDERNESS —] *Wilderness* is here used for *wildness*, the state of being disorderly. So, in The Maid's Tragedy :

"And throws an unknown *wilderness* about me."

Again, in Old Fortunatus, 1600 :

"But I in *wilderness* totter'd out my youth."

Ne'er issu'd from his blood. Take my defiance<sup>3</sup> :  
 Die ; perish ! might but my bending down  
 Reprieve thee from thy fate, it should proceed :  
 I'll pray a thousand prayers for thy death,  
 No word to save thee.

CLAUD. Nay, Hear me, Isabel.

ISAB. O, fye, fye, fye !

Thy sin's not accidental, but a trade<sup>4</sup> :

Mercy to thee would prove itself a bawd :

'Tis best that thou diest quickly. [Going.

CLAUD. O hear me, Isabella.

*Re-enter Duke.*

DUKE. Vouchsafe a word, young sister, but one word.

ISAB. What is your will ?

DUKE. Might you dispense with your leisure, I would by and by have some speech with you : the satisfaction I would require, is likewise your own benefit.

ISAB. I have no superfluous leisure ; my stay must be stolen out of other affairs ; but I will attend you a while.

DUKE. [To CLAUDIO, aside.] Son, I have overheard what hath past between you and your sister. Angelo had never the purpose to corrupt her ; only he hath made an essay of her virtue, to practice his judgment with the disposition of natures : she, hav-

The word, in this sense, is now obsolete, though employed by Milton :

"The paths, and bowers, doubt not, but our joint hands

"Will keep from wilderness with ease." STEEVENS.

<sup>3</sup> Take my DEFIANCE :] *Defiance is refusal.* So, in *Romeo and Juliet* :

"I do defy thy commiseration." STEEVENS.

<sup>4</sup> — but a TRADE :] A custom, a practice ; an established habit. So we say of a man much addicted to any thing—he makes a *trade* of it. JOHNSON.

ing the truth of honour in her, hath made him that gracious denial which he is most glad to receive : I am confessor to Angelo, and I know this to be true ; therefore prepare yourself to death : Do not satisfy your resolution with hopes that are fallible<sup>5</sup> : to-morrow you must die ; go to your knees, and make ready.

CLAUD. Let me ask my sister pardon. I am so out of love with life, that I will sue to be rid of it.

DUKE. Hold you there<sup>6</sup> : farewell.

[Exit CLAUDIO.]

*Re-enter Provost.*

Provost, a word with you.

PROV. What's your will, father ?

DUKE. That now you are come, you will be gone : Leave me a while with the maid ; my mind promises with my habit, no loss shall touch her by my company.

<sup>5</sup> Do not SATISFY your resolution with hopes that are fallible :] A condemned man, whom his confessor had brought to bear death with decency and resolution, began anew to entertain hopes of life. This occasioned the advice in the words above. But how did these hopes *satisfy* his resolution ? or what harm was there, if they did ? We must certainly read, Do not *falsify* your resolution with hopes that are *fallible*. And then it becomes a reasonable admonition. For hopes of life by drawing him back into the world, would naturally elude or weaken the virtue of that *resolution* which was raised only on motives of religion. And this his confessor had reason to warn him of. The term *falsify* is taken from fencing, and signifies the pretending to aim a stroke, in order to draw the adversary off his guard. So, Fairfax :

“ Now strikes he out, and now he *falsifieth*.”

WARBURTON.

The sense is this :—Do not rest with satisfaction on *hopes that are fallible*. There is no need of alteration. STEEVENS.

Perhaps the meaning is, Do not satisfy or content yourself with that kind of resolution, which acquires strength from a latent hope that it will not be put to the test ; a hope that, in your case, if you rely upon it, will deceive you. MALONE.

<sup>6</sup> Hold you there :] Continue in that resolution. JOHNSON.

PROV. In good time <sup>7</sup>. [Exit Provost.

DUKE. The hand that hath made you fair, hath made you good: the goodness, that is cheap in beauty, makes beauty brief in goodness; but grace, being the soul of your complexion, shall keep the body of it ever fair. The assault, that Angelo hath made to you, fortune hath convey'd to my understanding; and, but that frailty hath examples for his falling, I should wonder at Angelo. How would you do to content this substitute, and to save your brother?

ISAB. I am now going to resolve him: I had rather my brother die by the law, than my son should be unlawfully born. But O, how much is the good duke deceived in Angelo! If ever he return, and I can speak to him, I will open my lips in vain, or discover his government.

DUKE. That shall not be much amiss: Yet, as the matter now stands, he will avoid your accusation; he made trial of you only <sup>8</sup>.—Therefore, fasten your ear on my advisings; to the love I have in doing good, a remedy presents itself. I do make myself believe, that you may most uprightly do a poor wronged lady a merited benefit; redeem your brother from the angry law; do no stain to your own gracious person; and much please the absent duke, if, peradventure, he shall ever return to have hearing of this business.

ISAB. Let me hear you speak further; I have spirit to do any thing that appears not foul in the truth of my spirit.

DUKE. Virtue is bold, and goodness never fearful. Have you not heard speak of Mariana the

<sup>7</sup> In good time.] i. e. *à la bonne heure*, so be it, very well.

STEEVENS.

<sup>8</sup> — he made trial of you only.] That is, *he will say* he made trial of you only. M. MASON.



sister of Frederick, the great soldier, who miscarried at sea ?

*ISAB.* I have heard of the lady, and good words went with her name.

*DUKE.* Her should this Angelo have married ; was affianced to her by oath<sup>9</sup>, and the nuptial appointed : between which time of the contract, and limit of the solemnity<sup>1</sup>, her brother Frederick was wrecked at sea, having in that perish'd vessel the dowry of his sister. But mark, how heavily this befel to the poor gentlewoman : there she lost a noble and renowned brother, in his love toward her ever most kind and natural ; with him the portion and sinew of her fortune, her marriage-dowry ; with both, her combinate husband<sup>2</sup>, this well-seeming Angelo.

*ISAB.* Can this be so ? Did Angelo so leave her ?

*DUKE.* Left her in her tears, and dry'd not one of them with his comfort ; swallowed his vows whole, pretending in her, discoveries of dishonour : in few, bestowed her on her own lamentation<sup>3</sup>, which she yet wears for his sake ; and he, a marble to her tears, is washed with them, but relents not.

*ISAB.* What a merit were it in death, to take this poor maid from the world ! What corruption in this life, that it will let this man live !—But how out of this can she avail ?

<sup>9</sup> — BY oath,] *By* inserted by the editor of the second folio.  
MALONE.

<sup>1</sup> — and LIMIT of the solemnity,] So, in King John :

“ Prescribes how long the virgin state shall last,—

“ Gives *limits* unto holy nuptial rites.”

i. e. appointed times. MALONE.

<sup>2</sup> — her COMBIMATE husband,] *Combinat*e is *betrothed, settled by contract*. STEEVENS.

<sup>3</sup> — BESTOWED her on her own lamentation,] i. e. *left* her to her sorrows. MALONE.

Rather, as our author expresses himself in King Henry V. : “ *gave her up* ” to them. STEEVENS.

*DUKE.* It is a rupture that you may easily heal : and the cure of it not only saves your brother, but keeps you from dishonour in doing it.

*ISAB.* Show me how, good father.

*DUKE.* This fore-named maid hath yet in her the continuance of her first affection ; his unjust unkindness, that in all reason should have quenched her love, hath, like an impediment in the current, made it more violent and unruly. Go you to Angelo ; answer his requiring with a plausible obedience ; agree with his demands to the point : only refer yourself to this advantage <sup>4</sup>,—first, that your stay with him may not be long ; that the time may have all shadow and silence in it ; and the place answer to convenience : this being granted in course, now follows all. We shall advise this wronged maid to stand up your appointment, go in your place ; if the encounter acknowledge itself hereafter, it may compel him to her recompense : and here, by this, is your brother saved, your honour untainted, the poor Mariana advantaged, and the corrupt deputy scaled <sup>5</sup>. The maid will I frame,

<sup>4</sup> — only refer yourself to this advantage,] This is scarcely to be reconciled to any established mode of speech. We may read, *only reserve yourself to, or only reserve to yourself this advantage.*

JOHNSON.

*Refer yourself to*, merely signifies—*have recourse to, betake yourself to*, this advantage. STEEVENS.

<sup>5</sup> — the corrupt deputy SCALED.] To *scale* the deputy, may be, *to reach him*, notwithstanding the elevation of his place ; or it may be, *to strip him and discover his nakedness*, though armed and concealed by the investment of authority. JOHNSON.

To *scale*, as may be learned from a note to Coriolanus, Act I. Sc. I. most certainly means, *to disorder, to disconcert, to put to flight*. An army routed is called by Holinshed, an army *scaled*. The word sometimes signifies *to diffuse or disperse* ; at others, as I suppose in the present instance, *to put into confusion*. STEEVENS.

To *scale* is certainly to *reach* (as Dr. Johnson explains it) as well as to *disperse or spread abroad*, and hence its application to a routed army which is *scattered over the field*. The Duke's mean-

and make fit for his attempt. If you think well to carry this as you may, the doubleness of the benefit defends the deceit from reproof. What think you of it?

*ISAB.* The image of it gives me content already; and, I trust, it will grow to a most prosperous perfection.

*DUKE.* It lies much in your holding up: Haste you speedily to Angelo; if for this night he entreat you to his bed, give him promise of satisfaction. I will presently to St. Luke's; there, at the moated grange<sup>6</sup>, resides this dejected Mariana: At that

ing appears to be, either that Angelo would be *over-reached*, as a town is by the scalade, or that his true character would be *spread* or *laid open*, so that his vileness would become evident. Dr. Warburton thinks it is *weighed*, a meaning which Dr. Johnson affixes to the word in another place. See *Coriolanus*, Act I. Sc. I.

*Scaled*, however, may mean—laid open, as a *corrupt sore* is by removing the slough that covers it. The allusion is rendered less disgusting, by more elegant language, in *Hamlet*:

“It will but *skin* and *film* the *ulcerous place*;

“Whiles *rank corruption*, mining all within,

“Infects unseen.” RITSON.

<sup>6</sup> — the moated GRANGE,] A *grange* is a solitary farm-house. So, in *Othello*:

“—— this is Venice,

“My house is not a *grange*.” STEEVENS.

A *grange*, in its original signification, meant a farm-house of a monastery, (from *grana gerendo*,) from which it was always at some little distance. One of the monks was usually appointed to inspect the accounts of the farm. He was called the Prior of the Grange;—in barbarous Latin, *Grangiarius*. Being placed at a distance from the monastery, and not connected with any other buildings, it was frequently used in the sense of a *solitary* farm-house.

So, in Tarleton's *Newes out of Purgatory*, printed about the year 1590:

“— till my return I would have thee stay at our little *graunge* house in the country.”

Again, in Daniel's *Complaint of Rosamond*:

“Thus wrought to sin, soon was I train'd from court

“To a solitary *grange*.”

place call upon me; and despatch with Angelo, that it may be quickly.

ISAB. I thank you for this comfort: Fare you well, good father. *[Exeunt severally.]*

## SCENE II.

The Street before the Prison.

*Enter Duke, as a Friar; to him ELBOW, Clown, and Officers.*

ELB. Nay, if there be no remedy for it, but that you will needs buy and sell men and women like beasts, we shall have all the world drink brown and white bastard<sup>7</sup>.

DUKE. O, heavens! what stuff is here?

CLO. 'Twas never merry world, since, of two usuries<sup>8</sup>, the merriest was put down, and the

In Lincolnshire they at this day call every lone house that is unconnected with others, a *grange*. MALONE.

A *grange* implies some one particular house immediately inferior in rank to a *hall*, situated at a small distance from the town or village from which it takes its name; as, *Hornby Grange*, *Blackwell Grange*; and is in the neighbourhood simply called *The Grange*. Originally, perhaps, these buildings were the lord's *granary* or storehouse, and the residence of his chief bailiff. (*Grange*, from *Granagium*, Lat.) RITSON.

<sup>7</sup> — bastard.] A kind of sweet wine, then much in vogue, from the Italian *bastardo*.

See a note on King Henry IV. Part I. Act II. Sc. IV. STEEVENS.

*Bastard* was raisin wine. See Minsheu's Dict. in. v. and Cole's Latin Dict. 1679. MALONE.

<sup>8</sup> — since, of two USURIES.] Here a satire on usury turns abruptly to a satire on the person of the usurer, without any kind of preparation. We may be assured then, that a line or two, at least, have been lost. The subject of which we may easily discover was a comparison between the two usurers; as, before, between the two usuries. So that, for the future, the passage should be read with asterisks, thus—*by order of law, \* \* \* a furr'd gown, &c.* Warburton.

worser allow'd by order of law a furr'd gown to keep him warm ; and furr'd with fox and lamb-skins too<sup>9</sup>, to signify, that craft, being richer than innocency, stands for the facing.

*ELB.* Come your way, sir:—Bless you, good father friar.

*DUKE.* And you, good brother father<sup>1</sup>: What offence hath this man made you, sir ?

*ELB.* Marry, sir, he hath offended the law ; and, sir, we take him to be a thief too, sir ; for we have found upon him, sir, a strange pick-lock<sup>2</sup>, which we have sent to the deputy.

Sir Thomas Hanmer corrected this with less pomp: then “since of two *usurers* the merriest was put down, and the worser allowed, by order of law, a furr'd gown,” &c. His punctuation is right, but the alteration, small as it is, appears more than was wanted. *Usury* may be used by an easy licence for the *professors of usury*.

JOHNSON.

9 — and furr'd with fox AND lamb-skins too, &c.] In this passage the foxes skins are supposed to denote craft, and the lamb-skins innocence. It is evident, therefore, that we ought to read, “furred with fox *on* lamb-skins,” instead of “*and* lamb-skins ;” for otherwise, craft will not stand for the facing. M. MASON.

Fox-skins and lamb-skins were both used as facings to cloth in Shakspeare's time. See the Statute of Apparel, 24 Henry VIII. c. 13. Hence *fox-furr'd* slave is used as an opprobrious epithet in *Wily Beguiled*, 1606, and in other old comedies. See also *Characterismi*, or *Lenton's Leasures*, &c. 1631: “An *Usurer* is an old *fox*, clad in *lamb-skin*, who hath pray'd [prey'd] so long abroad,” &c. MALONE.

1 — and you, good BROTHER FATHER:] In return to Elbow's blundering address of *good father friar*, i. e. *good father brother*, the Duke humorously calls him, in his own style, *good brother father*. This would appear still clearer in French. *Dieu vous benisse, mon pere frere.—Et vous aussi, mon frere pere*. There is no doubt that our *friar* is a corruption of the French *frere*.

TYRWHITT.

Mr. Tyrwhitt's observation is confirmed by a passage in *The Strangest Adventure that ever Happened*, &c. 4to. 1601 :

“And I call to mind, that as the reverend *father brother*, Thomas Sequera, Superiour of Ebora, and mine auncient friend, came to visite me,” &c. STEEVENS.

2 — a strange PICK-LOCK,] As we hear no more of this

**DUKE.** Fye, sirrah ; a bawd, a wicked bawd !  
 The evil that thou causest to be done,  
 That is thy means to live : Do thou but think  
 What 'tis to cram a maw, or clothe a back,  
 From such a filthy vice : say to thyself,—  
 From their abominable and beastly touches  
 I drink, I eat, array myself, and live<sup>3</sup>.  
 Canst thou believe thy living is a life,  
 So stinkingly depending ? Go, mend, go, mend.

**CLO.** Indeed, it does stink in some sort, sir ; but  
 yet, sir, I would prove——

**DUKE.** Nay, if the devil have given thee proofs  
 for sin,  
 Thou wilt prove his. Take him to prison, officer ;  
 Correction and instruction must both work,  
 Ere this rude beast will profit.

**ELB.** He must before the deputy, sir ; he has  
 given him warning : the deputy cannot abide a  
 whoremaster : if he be a whoremonger, and comes

charge, it is necessary to prevent honest Pompey from being taken  
 for a house-breaker. The *locks* which he had occasion to *pick*,  
 were by no means common, in this country at least. They were  
 probably introduced, with *other Spanish customs*, during the reign  
 of Philip and Mary ; and were so well known in Edinburgh, that in  
 one of Sir David Lindsay's plays, represented to thousands in the  
 open air, such a *lock* is actually opened on the stage. **RITSON.**

In Ben Jonson's *Volpone*, Corvino threatens to make his wife  
 wear one of these contrivances :

“ Then, here's a *lock*, which I will hang upon thee.”

**STEEVENS.**

<sup>3</sup> I drink, I eat, array myself, and live.] The old editions have—

“ I drink, I eat *away* myself, and live.”

This is one very excellent instance of the sagacity of our editors,  
 and it were to be wished heartily, that they would have obliged us  
 with their physical solution, how a man can “ eat away *himself*,  
 and live.” Mr. Bishop gave me that most certain emendation,  
 which I have substituted in the room of the former foolish reading ;  
 by the help whereof, we have this easy sense : that the Clown fed  
 himself, and put clothes on his back, by exercising the vile trade  
 of a bawd. **THEOBALD.**

before him, he were as good go a mile on his errand.

*DUKE.* That we were all, as some would seem to be,  
From our faults, as faults from seeming, free <sup>4</sup>!

<sup>4</sup> That we were all, as some would seem to be,

Free from our faults, as faults from *SEEMING*, free!] i. e. as faults are destitute of all comeliness or *seeming*. The first of these lines refers to the deputy's sanctified hypocrisy; the second to the Clown's beastly occupation. But the latter part is thus ill expressed for the sake of the rhyme. *WARBURTON.*

Sir Thomas Hanmer reads:

"Free from all faults, as from faults seeming free."

In the interpretation of Dr. Warburton, the sense is trifling, and the expression harsh. To wish *that men were as free from faults, as faults are free from comeliness*, [instead of *void of comeliness*,] is a very poor conceit. I once thought it should be read:

"O that all were, as all would seem to be,

"Free from all faults, or from *false seeming* free."

So, in this play:

"O place, O power—how dost thou

"Wrench awe from fools, and tie the wiser souls

"To thy *false seeming*!"

But now I believe that a less alteration will serve the turn:

"Free from all faults, or faults from seeming free."

'That men were really good, or that their faults were known,' that men were free from faults, or faults from *hypocrisy*. So Isabella calls Angelo's hypocrisy, *seeming, seeming*. *JOHNSON.*

I think we should read with Sir T. Hanmer:

"Free from all faults, as, *from faults* seeming free."

i. e. 'I wish we were all as good as we appear to be;' a sentiment very naturally prompted by his reflection on the behaviour of Angelo. Sir T. Hanmer has only transposed a word to produce a convenient sense. *STEEVENS.*

Hanmer is right with respect to the meaning of this passage, but I think his transposition unnecessary. The words, as they stand, will express the same sense, if pointed thus:

"Free from all faults, as, faults from, seeming free."

Nor is this construction more harsh than that of many other sentences in the play, which, of all those which Shakspeare has left us, is the most defective in that respect. *M. MASON.*

The original copy has not *Free* at the beginning of the line. It was added unnecessarily by the editor of the second folio, who did not perceive that *our*, like many words of the same kind,

*Enter Lucio.*

*ELB.* His neck will come to your waist, a cord, sir<sup>5</sup>.

*CLO.* I spy comfort; I cry, bail: Here's a gentleman, and a friend of mine.

*LUCIO.* How now, noble Pompey? What, at the heels of Cæsar? Art thou led in triumph? What, is there none of Pygmalion's images, newly made woman<sup>6</sup>, to be had now, for putting the hand in

was used by Shakspeare as a dissyllable. The reading,—from *all* faults, which all the modern editors have adopted, (I think, improperly,) was first introduced in the fourth folio. Dr. Johnson's conjectural reading, *or*, appears to me very probable. The compositor might have caught the word *as* from the preceding line. If *as* be right, Dr. Warburton's interpretation is, perhaps, the true one. Would we were all as free from faults, as faults are free from, or destitute of comeliness, or *seeming*. This line is rendered harsh and obscure by the word *free* being dragged from its proper place for the sake of the rhyme. MALONE.

Till I meet with some decisive instance of the pronoun—*our*, used as a dissyllable, I read with the second folio, which I cannot suspect of capricious alterations. STEEVENS.

<sup>5</sup> His neck will come to your waist, a cord, sir.] That is, his neck will be tied, like your waist, with a rope. The friars of the Franciscan order, perhaps of all others, wear a hempen cord for a girdle. Thus Buchanan:

Fac gemant suis

Variata terga funibus. JOHNSON.

<sup>6</sup> — Pygmalion's images, newly made woman,] By "Pygmalion's images, newly made woman," I believe Shakspeare meant no more than—Have you no women now to recommend to your customers, as fresh and untouched as Pygmalion's statue was, at the moment when it became flesh and blood? The passage may, however, contain some allusion to a pamphlet printed in 1598, called *The Metamorphosis of Pygmalion's Image*, and certain Satires. I have never seen it, but it is mentioned by Ames, p. 568; and whatever its subject might be, we learn from an order signed by the Archbishop of Canterbury and the Bishop of London, that this book was commanded to be burnt. The order is inserted at the end of the second volume of the entries belonging to the Stationers' Company. STEEVENS.

If Marston's *Metamorphosis of Pygmalion's Image* be alluded to,



the pocket and extracting it clutch'd? What reply? Ha? What say'st thou to this tune, matter, and method? Is't not drown'd i' the last rain? Ha? What say'st thou, trot?<sup>s</sup>? Is the world as it was,

I believe it must be in the *argument*.—"The *maide* (by the power of Venus) was metamorphosed into a living *woman*." FARMER.

There may, however, be an allusion to a passage in Lyly's *Woman in the Moone*, 1597. The inhabitants of Utopia petition *Nature* for females, that they may, like other beings, propagate their species. *Nature* grants their request; and "they draw the curtains from before *Nature's* shop, where stands an image clad, and some unclad, and they bring forth the cloathed image," &c. STEEVENS.

Perhaps the meaning is,—Is there no courtesan, who being *newly made woman*, i. e. *lately debauched*, still retains the appearance of chastity, and looks as cold as a statue, to be had, &c.

The following passage in Blurt Master Constable, a Comedy, by Middleton, 1602, seems to authorize this interpretation:

"Laz. Are all these *women*?"

"Imp. No, no, they are half men, and half women.

"Laz. You apprehend too fast. I mean by women, wives; for wives are no maids, *nor are maids women*."

*Mulier* in Latin had precisely the same meaning. MALONE.

7 What say'st thou to this tune, matter, and method? Is't not drown'd i' the last rain? Lucio, a prating fop, meets his old friend going to prison, and pours out upon him his impertinent interrogatories, to which, when the poor fellow makes no answer, he adds, "What reply? ha? what say'st thou to this? tune, matter, and method,—is't not? drown'd i' the last rain? ha? what say'st thou, trot?" &c. It is a common phrase used in low raillery of a man crest-fallen and dejected, that "he looks like a drown'd puppy." Lucio therefore asks him, whether he was "drown'd i' the last rain," and therefore cannot speak. JOHNSON.

He rather asks him whether his *answer* was not drown'd in the last rain, for Pompey returns *no answer* to any of his questions: or, perhaps, he means to compare Pompey's miserable appearance to a *drown'd mouse*. So, in King Henry VI. Part I. Act I. Sc. II.:

"Orpiteous they will look, like *drowned mice*." STEEVENS.

<sup>8</sup> — what say'st thou, TROT? It should be read, I think, what say'st thou *to't*? the word *trot* being seldom, if ever, used to a man.

Old *trot*, or *trat*, signifies a decrepid old woman, or an old *drab*. In this sense it is used by Gawin Douglas, Virg. Æn. book iv.:

"Out on the old *trat*, aged dame or wyffe." GREY.

So, in Wily Beguiled, 1613: "Thou toothless old *trot* thou."

man? Which is the way<sup>9</sup>? Is it sad, and few words? Or how? The trick of it?

DUKE. Still thus, and thus! still worse!

LUCIO. How doth my dear morsel, thy mistress? Procures she still? Ha?

CLO. Troth, sir, she hath eaten up all her beef, and she is herself in the tub<sup>1</sup>.

LUCIO. Why, 'tis good; it is the right of it; it must be so: Ever your fresh whore, and your powder'd bawd: An unshunn'd consequence<sup>2</sup>: it must be so: Art going to prison, Pompey!

CLO. Yes, faith, sir.

LUCIO. Why 'tis not amiss, Pompey: Farewell: Go; say, I sent thee thither<sup>3</sup>. For debt, Pompey? Or how<sup>4</sup>?

ELB. For being a bawd, for being a bawd.

Again, in *The Wise Woman of Hogsden*, 1638:

"What can this witch, this wizard, or old *trot*."

*Trot*, however, sometimes signifies a *bawd*. So, in Churchyard's *Tragicall Discourse of a dolorous Gentlewoman*, 1593:

"Awake old *trots*, that sets young flesh to sale."

Pompey, it should be remembered, is of this profession.

STEEVENS.

*Trot*, or as it is now often pronounced, honest *trout*, is a familiar address to a man among the provincial vulgar. JOHNSON.

<sup>9</sup> Which is the way?] What is the *mode* now? JOHNSON.

<sup>1</sup> — in the TUB.] The method of cure for venereal complaints is grossly called the *powdering tub*. JOHNSON.

It was so called from the method of cure. See the notes on "— the *tub-fast* and the *diet*—" in *Timon*, Act IV. STEEVENS.

<sup>2</sup> — An unshunn'd consequence:] An iniquitable consequence.

MALONE.

<sup>3</sup> — say, I sent thee thither.] Shakspeare seems here to allude to the words used by Gloster, in *King Henry VI.* Part III. Act V. Sc. VI.:

"Down, down to hell; and say—I sent thee thither." REED.

<sup>4</sup> — Go; say, I sent thee thither. For debt, Pompey? or how?] It should be pointed thus: "Go, say I sent thee thither for debt, Pompey; or how"—i. e. to hide the ignominy of thy case, say, I sent thee to prison for debt, or whatever other pretence thou fanciest better. The other humorously replies, "For

*LUCIO.* Well, then imprison him : If imprisonment be the due of a bawd, why, 'tis his right : Bawd is he, doubtless, and of antiquity too ; bawd-born. Farewell, good Pompey : Commend me to the prison, Pompey : You will turn good husband now, Pompey ; you will keep the house <sup>4</sup>.

*CLO.* I hope, sir, your good worship will be my bail.

*LUCIO.* No, indeed, will I not, Pompey ; it is not the wear <sup>5</sup>. I will pray, Pompey, to increase your bondage : if you take it not patiently, why, your mettle is the more : Adieu, trusty Pompey.—Bless you, friar.

*DUKE.* And you.

*LUCIO.* Does Bridget paint still, Pompey ? Ha ?

*ELB.* Come your ways, sir ; come.

*CLO.* You will not bail me then, sir ?

*LUCIO.* Then, Pompey ? nor now <sup>6</sup>.—What news abroad, friar ? What news ?

*ELB.* Come your ways, sir ; come.

being a bawd, for being a bawd," i. e. the true cause is the most honourable. This is in character. *WARBURTON.*

I do not perceive any necessity for the alteration. Lucio first offers him the use of his name to hide the seeming ignominy of his case ; and then very naturally desires to be informed of the true reason why he was ordered into confinement. *STEEVENS.*

Warburton has taken some pains to amend this passage, which does not require it ; and Lucio's subsequent reply to Elbow, shows that his amendment cannot be right. When Lucio advises Pompey to say he sent him to the prison, and in his next speech desires him to commend him to the prison, he speaks as one who had some interest there, and was well known to the keepers.

*M. MASON.*

4 — You will turn good HUSBAND now, Pompey ; you will KEEP the HOUSE.] Alluding to the etymology of the word *husband*.

*MALONE.*

5 — it is not the WEAR.] i. e. it is not the fashion. *STEEVENS.*

6 Then, Pompey ? nor now.] The meaning, I think, is : I will neither, bail thee *then*, nor *now*. So again, in this play :

"More, nor less to others paying —." *MALONE.*

*LUCIO.* Go,—to kennel, Pompey, go<sup>7</sup>:

[*Exeunt ELBOW, Clown, and Officers.*

What news, friar, of the duke?

*DUKE.* I know none: Can you tell me of any?

*LUCIO.* Some say, he is with the emperor of Russia; other some, he is in Rome: But where is he, think you?

*DUKE.* I know not where: But wheresoever, I wish him well.

*LUCIO.* It was a mad fantastical trick of him, to steal from the state, and usurp the beggary he was never born to. Lord Angelo dukes it well in his absence; he puts transgression to't.

*DUKE.* He does well in't.

*LUCIO.* A little more lenity to lechery would do no harm in him: something too crabbed that way, friar.

*DUKE.* It is too general a vice<sup>8</sup>, and severity must cure it.

*LUCIO.* Yes, in good sooth, the vice is of a great kindred; it is well ally'd: but it is impossible to extirp it quite, friar, till eating and drinking be put down. They say, this Angelo was not made by man and woman, after the downright way of creation: Is it true, think you?

*DUKE.* How should he be made then?

*LUCIO.* Some report, a sea-maid spawn'd him:—Some, that he was begot between two stock-fishes:—But it is certain, that when he makes water, his

<sup>7</sup> Go,—to KENNEL, Pompey, go:] It should be remembered, that *Pompey* is the common name of a dog, to which allusion is made in the mention of a *kennel*. JOHNSON.

<sup>8</sup> It is too general a vice,] “Yes,” replies Lucio, “the vice is of a great kindred; it is well ally'd:” &c. As much as to say, Yes, truly, it is general; for the greatest men have it as well as we little folks. A little lower he taxes the Duke personally with it.

urine is congeal'd ice ; that I know to be true : and he is a motion ungenerative, that's infallible<sup>9</sup>.

DUKE. You are pleasant, sir ; and speak apace.

LUCIO. Why, what a ruthless thing is this in him, for the rebellion of a cod-piece, to take away the life of a man ? Would the duke, that is absent, have done this ? Ere he would have hang'd a man for the getting a hundred bastards, he would have paid for the nursing a thousand : He had some feeling of the sport ; he knew the service, and that instructed him to mercy.

DUKE. I never heard the absent duke much detected for women<sup>1</sup> ; he was not inclined that way.

<sup>9</sup> — and he is a motion UNGENERATIVE, that's infallible.] In the former editions :—" and he is a motion *generative* ; that's infallible." This may be sense ; and Lucio, perhaps, may mean, that though Angelo have the organs of generation, yet that he makes no more use of them, than if he were an inanimate puppet. But I rather think our author wrote,—“ and he is a motion *ungenerative*,” because Lucio again in this very scene says,—“ this *ungenitured agent* will unpeople the province with continency.” THEOBALD.

A *motion generative* certainly means a *puppet of the masculine gender* ; a thing that appears to have those powers of which it is not in reality possessed. STEEVENS.

A *motion ungenerative* is a moving or animated body without the power of generation. RITSON.

<sup>1</sup> — much DETECTED for women ;] This appears so like the language of Dogberry, that at first I thought the passage corrupt, and wished to read *suspected*. But perhaps *detected* had anciently the same meaning. So, in an old collection of tales, entitled, Wits, Fits, and Fancies, 1595 : “ An officer whose daughter was *detected of* dishonestie, and generally so reported.” That *detected* is there used for *suspected*, and not in the present sense of the word, appears, I think, from the words that follow—and so *generally reported*, which seem to relate not to a *known* but *suspected* fact.

*Detected*, however, may mean, *notoriously charged*, or guilty. So, in North's translation of Plutarch : “ — he only of all other kings in his time was most *detected* with this vice of lecherie.” Again, in Howe's Abridgment of Stowe's Chronicle, 1618,

LUCIO. O, sir, you are deceived.

DUKE. 'Tis not possible.

LUCIO. Who? not the duke? yes, your beggar of fifty; and his use was, to put a ducat in her clack-dish<sup>2</sup>: the duke had crotchets in him: He would be drunk too; that let me inform you.

p. 363: "In the month of February divers traiterous persons were apprehended, and *detected* of most wicked conspiracie against his majesty:—the 7th of Sept. certaine of them wicked subjects were indicted," &c. MALONE.

In the Statute 3d Edward First, c. 15, the words "*gentz rettez de felonie*," are rendered "*persons detected of felony*," that is, as I conceive, *suspected*. REED.

In this sense, perhaps, it is used in the infamous publication entitled A Detection, &c. of Mary Queen of Scots: "But quho durst accuse the Quene? or (quhilk was in maner mair perilous) quho durst *detect* Bothwell of sic a horrible offence?"

Again, in A Courtlie Controversie of Cupid's Cautels: &c. Translated from the French, &c. by H. W. [Henry Wotton,] Gentleman, 4to. 1588: "And in truth women are to be *detected* of no imperfection, jealousie only excepted." STEEVENS.

Again, in Rich's Adventures of Simonides, 1584, 4to: "— all Rome, *detected* of inconstancie." HENDERSON.

<sup>2</sup> — clack-dish:] The beggars, two or three centuries ago, used to proclaim their want by a wooden dish with a moveable cover, which they *clacked*, to show that their vessel was empty. This appears from a passage quoted on another occasion by Dr. Grey.

Dr. Grey's assertion may be supported by the following passage in an old comedy, called The Family of Love, 1608:

"Can you think I get my living by a bell and a *clack-dish*?"

"By a bell and a *clack-dish*? how's that?"

"Why, by begging, sir," &c.

Again, in Henderson's Supplement to Chaucer's Troilus and Cresseid:

"Thus shalt thou go a begging from hous to hous,

"With *cuppe* and *clappir* like a Lazarous."

And by a stage direction in The Second Part of King Edward IV. 1619:

"Enter Mrs. Blague, very poorly, begging with her basket and a *clap-dish*."

There is likewise an old proverb to be found in Ray's Collection, which alludes to the same custom:

"He *claps his dish* at a wrong man's door." STEEVENS.

I will add one other instance, as it describes the fate which befell one of our author's characters, from Turberville's Songs and Sonets:

DUKE. You do him wrong, surely.

LUCIO. Sir, I was an inward of his<sup>3</sup>: A shy fellow was the duke<sup>4</sup>: and, I believe, I know the cause of his withdrawing.

DUKE. What, I prythee, might be the cause?

LUCIO. No,—pardon;—'tis a secret must be lock'd within the teeth and the lips: but this I can let you understand,—The greater file of the subject<sup>5</sup> held the duke to be wise.

DUKE. Wise? why, no question but he was.

LUCIO. A very superficial, ignorant, unweighing<sup>6</sup> fellow.

DUKE. Either this is envy in you, folly, or mis-

“ I naytheless will wish her well,  
 “ And better than to Cressid fell;  
 “ I pray she may have better hap,  
 “ Than *beg her bread with dish and clap*,  
 “ As she the sielie miser did  
 “ When Troylus by the spittle rid.” MALONE.

A custom is still kept up in the villages near Oxford, about Easter, for the poor people and children to go a *clacking*: they carry wooden bowls, salt boxes, &c. and make a rattling noise at the houses of the principal inhabitants, who give them bacon, eggs, &c. HARRIS.

<sup>3</sup> — an INWARD of his:] *Inward* is *intimate*. So, in Daniel's Hymen's Triumph, 1623:

“ You two were wont to be most *inward* friends.”

Again, in Marston's Malcontent, 1604:

“ Come we must be *inward*, thou and I all one.”

STEEVENS.

<sup>4</sup> — A SHY fellow was the duke:] The meaning of this term may be best explained by the following lines in the fifth Act:

“ The wicked'st caitiff on the ground,

“ May seem as *shy*, as grave, as just, as absolute,” &c.

MALONE.

<sup>5</sup> — The greater FILE of the subject —] The larger list, the greater number. JOHNSON.

So, in Macbeth:

“ — the valued *file*.” STEEVENS.

<sup>6</sup> — unweighing —] i. e. inconsiderate. So, in The Merry Wives of Windsor: “ What an *unweighed* behaviour hath this Flemish drunkard pick'd out of my conversation,” &c.

STEEVENS.

taking ; the very stream of his life, and the business he hath helmed<sup>7</sup>, must, upon a warranted need, give him a better proclamation. Let him be but testimonied in his own bringings forth, and he shall appear to the envious, a scholar, a statesman, and a soldier : Therefore, you speak unskilfully ; or, if your knowledge be more, it is much darken'd in your malice.

*LUCIO.* Sir, I know him, and I love him.

*DUKE.* Love talks with better knowledge, and knowledge with dearer love.

*LUCIO.* Come, sir, I know what I know.

*DUKE.* I can hardly believe that, since you know not what you speak. But, if ever the duke return, (as our prayers are he may,) let me desire you to make your answer before him : If it be honest you have spoke, you have courage to maintain it : I am bound to call upon you ; and, I pray you, your name ?

*LUCIO.* Sir, my name is Lucio ; well known to the duke.

*DUKE.* He shall know you better, sir, if I may live to report you.

*LUCIO.* I fear you not.

*DUKE.* O, you hope the duke will return no more ; or you imagine me too unhurtful an opposite<sup>8</sup>. But, indeed, I can do you little harm ; you'll forswear this again.

*LUCIO.* I'll be hang'd first : thou art deceived in me, friar. But no more of this : Canst thou tell, if Claudio die to-morrow, or no ?

<sup>7</sup> — the business he hath HELMED,] *The difficulties he hath steer'd through.* A metaphor from navigation. STEEVENS.

<sup>8</sup> — opposite.] i. e. opponent, adversary. So, in *King Lear* :

“ — thou wast not bound to answer

“ An unknown *opposite*.” STEEVENS.

The term was in use in Charles the Second's time. See *The Woman turn'd Bully*, p. 38. REED.



*DUKE.* Why should he die, sir ?

*LUCIO.* Why ? for filling a bottle with a tun-dish. I would, the duke, we talk of, were return'd again: this ungenitur'd agent<sup>9</sup> will unpeople the province with continency ; sparrows must not build in his house-eaves, because they are lecherous. The duke yet would have dark deeds darkly answer'd ; he would never bring them to light : would he were return'd ! Marry, this Claudio is condemn'd for untrussing. Farewell, good friar ; I pr'ythee, pray for me. The duke, I say to thee again, would eat mutton on Fridays<sup>1</sup>. He's now past it ; yet<sup>2</sup>, and

<sup>9</sup> — UNGENITUR'D agent —] This word seems to be formed from *genitoirs*, a word which occurs in Holland's Pliny, tom. ii. p. 321, 560, 589, and comes from the French *genitoires*, the *genitals*. TOLLET.

<sup>1</sup> — eat MUTTON on Fridays.] A wench was called a *laced mutton*. THEOBALD.

So also in the famous Satire on Cardinal Wolsey.

See notes on King Henry VIII. Act II. Sc. IV. and Act III. Sc. II. :

“ And namly one that is the chefe,

“ Which is not fedd so ofte with rost befe,

“ As with *rawe motten*, so God helpe me.”

Again in Doctor Faustus, 1604, Lechery says :

“ I am one that loves an inch of *raw mutton* better than an ell of Friday stock-fish.” STEEVENS.

Lucio's words have certainly been rightly explained. The phrase, however, had its origin in times of popery. “ In Queene Marye's daies, (says an Abbot of Westminster in a debate in the house of Lords, in 1559,) your honours do know right well, how the people of this realm did live in an order, and would not run before the lawes, nor openly disobey the queenes highnesses proceedings and proclamations : — there was no open *flesh-eatinge*, nor shambles-keeping in the lent, and *daies* prohibited.” *Strype's Annals of the Reformation*, vol. i. *Append.* p. 26. MALONE.

<sup>2</sup> He's now past it ; yet,] Sir Thomas Hanmer reads — “ He is *not* past it yet.” This emendation was received in the former edition, but seems not necessary. It were to be wished, that we all explained more, and amended less. JOHNSON.

If Johnson understood the passage as it stands, I wish he had explained it. To me, Hanmer's amendment appears absolutely necessary. M. MASON.

I say to thee, he would mouth with a beggar, though she smelt brown bread and garlick<sup>3</sup>: say, that I said so. Farewell. [*Exit.*]

DUKE. No might nor greatness in mortality  
Can censure 'scape; back-wounding calumny  
The whitest virtue strikes; What king so strong,  
Can tie the gall up in the slanderous tongue?  
But who comes here?

*Enter ESCALUS, Provost, Bawd, and Officers.*

ESCAL. Go, away with her to prison.

BAWD. Good my lord, be good to me; your honour is accounted a merciful man: good my lord.

ESCAL. Double and treble admonition, and still forfeit<sup>4</sup> in the same kind? This would make mercy swear, and play the tyrant<sup>5</sup>.

I have inserted Mr. M. Mason's remark; and yet the old reading is, in my opinion, too intelligible to need explanation.

STEEVENS.

<sup>3</sup> — though she SMELT BROWN BREAD AND GARLICK:] This was the phraseology of our author's time. In *The Merry Wives of Windsor*, Master Fenton is said to "smell April and May," not "to smell of," &c. MALONE.

<sup>4</sup> — forfeit —] i. e. transgress, offend; from the French *for-faire*. STEEVENS.

<sup>5</sup> — mercy SWEAR, and play the tyrant.] We should read *swerve*, i. e. deviate from her nature. The common reading gives us the idea of a ranting whore. WARBURTON.

There is surely no need of emendation. We say at present, Such a thing "is enough to make a parson swear," i. e. deviate from a proper respect to decency, and the sanctity of his character.

The idea of *swearing* agrees very well with that of a *tyrant* in our ancient mysteries. STEEVENS.

I do not much like *mercy swear*, the old reading; or *mercy swerve*, Dr. Warburton's correction. I believe it should be, 'this would make mercy *severe*.' FARMER.

We still say, "to swear like an emperor;" and from some old book, of which I unfortunately neglected to copy the title, I have noted—"to swear like a tyrant." "To swear like a termagant" is quoted elsewhere. RITSON.

*PROV.* A bawd of eleven years continuance, may it please your honour.

*BAWD.* My lord, this is one Lucio's information against me: mistress Kate Keep-down was with child by him in the duke's time, he promised her marriage; his child is a year and a quarter old, come Philip and Jacob: I have kept it myself, and see how he goes about to abuse me.

*ESCAL.* That fellow is a fellow of much licence:—let him be called before us.—Away with her to prison: Go to; no more words. [*Exeunt Bawd and Officers.*] Provost, my brother Angelo will not be alter'd, Claudio must die to-morrow: let him be furnished with divines, and have all charitable preparation: if my brother wrought by my pity, it should not be so with him.

*PROV.* So please you, this friar hath been with him, and advised him for the entertainment of death.

*ESCAL.* Good even, good father.

*DUKE.* Bliss and goodness on you!

*ESCAL.* Of whence are you?

*DUKE.* Not of this country, though my chance is now

To use it for my time: I am a brother  
Of gracious order, late come from the see<sup>6</sup>,  
In special business from his holiness.

*ESCAL.* What news abroad i' the world?

*DUKE.* None, but that there is so great a fever on goodness, that the dissolution of it must cure it: novelty is only in request; and it is as dangerous to

<sup>6</sup> — from the *SEE*,] The folio reads:

“ — from the *sea*.” JOHNSON.

The emendation, which is undoubtedly right, was made by Mr. Theobald. In Hall's Chronicle, *sea* is often written for *see*.

MALONE.

be aged in any kind of course, as it is virtuous to be constant in any undertaking. There is scarce truth enough alive, to make societies secure ; but security enough, to make fellowships accurs'd<sup>7</sup> : much upon this riddle runs the wisdom of the world. This news is old enough, yet it is every day's news. I pray you, sir, of what disposition was the duke ?

*ESCAL.* One, that, above all other strifes, contended especially to know himself.

*DUKE.* What pleasure was he given to ?

*ESCAL.* Rather rejoicing to see another merry, than merry at any thing which profess'd to make him rejoice : a gentleman of all temperance. But leave we him to his events, with a prayer they may prove prosperous ; and let me desire to know how you find Claudio prepared. I am made to understand, that you have lent him visitation.

*DUKE.* He professes to have received no sinister measure from his judge, but most willingly humbles himself to the determination of justice : yet had he framed to himself, by the instruction of his frailty, many deceiving promises of life ; which I, by my good leisure, have discredited to him, and now is he resolved<sup>8</sup> to die.

<sup>7</sup> There is scarce truth enough alive, to make societies secure ; but SECURITY enough, to make fellowships accurs'd :] The speaker here alludes to those legal securities into which *fellowship* leads men to enter for each other. So, in King Henry IV. Part II. : " He would not take his bond and yours ; he liked not the *security*." Falstaff, in the same scene, plays, like the Duke, on the same word : " I had as lief they should put ratsbane in my mouth, as offer to stop it with *security*. I look'd he should have sent me two and twenty yards of sattin,—and he sends me *security*. Well, he may sleep in *security*," &c. MALONE.

The sense is, " There scarcely exists sufficient honesty in the world to make social life secure ; but there are occasions enough where a man may be drawn in to become *surety*, which will make him pay dearly for his friendships." In excuse of this quibble, Shakspeare may plead high authority : " He that hateth *suretyship is sure*." Prov. xi. 15. HOLT WHITE.

*ESCAL.* You have paid the heavens your function, and the prisoner the very debt of your calling. I have labour'd for the poor gentleman, to the extremest shore of my modesty : but my brother justice have I found so severe, that he hath forced me to tell him, he is indeed—justice<sup>9</sup>.

*DUKE.* If his own life answer the straitness of his proceeding, it shall become him well ; wherein, if he chance to fail, he hath sentenced himself.

*ESCAL.* I am going to visit the prisoner : Fare you well.

*DUKE.* Peace be with you !

[*Exeunt ESCALUS and Provost.*]

He, who the sword of heaven will bear,  
Should be as holy as severe ;  
Pattern in himself to know,  
Grace to stand, and virtue go<sup>1</sup> ;

<sup>8</sup> — resolved—] i. e. satisfied. So, in Middleton's *More Dissemblers besides Women*, Act I. Sc. III. :

“ The blessing of perfection to your thoughts, lady ;

“ For I'm *resolved* they are good ones.” REED.

<sup>9</sup> — he is indeed — JUSTICE.] Summum jus, summa injuria.

STEEVENS.

<sup>1</sup> Pattern in himself to know,

Grace to stand, and virtue go ;] These lines I cannot understand, but believe that they should be read thus :

“ *Patterning* himself to know,

“ *In* grace to stand, *in* virtue go.”

To *pattern* is to *work after a pattern*, and, perhaps, in Shakespeare's licentious diction, simply to *work*. The sense is “ he that bears the sword of heaven should be holy as well as severe ; one that after good examples labours to know himself, to live with innocence, and to act with virtue.” JOHNSON.

This passage is very obscure, nor can be cleared without a more licentious paraphrase than any reader may be willing to allow. “ He that bears the sword of heaven should be not less holy than severe : should be able to discover in himself a pattern of such grace as can avoid temptation, together with such virtue as dares venture abroad into the world without danger of seduction.”

STEEVENS.

“ Grace to stand, and virtue go.” This last line is not intelli-

More nor less to others paying,  
 Than by self-offences weighing.  
 Shame to him, whose cruel striking  
 Kills for faults of his own liking!  
 Twice treble shame on Angelo,  
 To weed my vice, and let his grow<sup>2</sup>!

gible as it stands; but a very slight alteration, the addition of the word *in*, at the beginning of it, which may refer to *virtue* as well as to *grace*, will render the sense of it clear. "Pattern in himself to know," is to feel in his own breast that virtue which he makes others practise. M. MASON.

"*Pattern in himself to know*," is, to experience in his own bosom an *original* principle of action, which, instead of being borrowed or copied from others, might serve as a *pattern* to them. Our author, in *The Winter's Tale*, has again used the same kind of imagery:

"By the *pattern* of mine own thoughts I cut out

"The purity of his."

In *The Comedy of Errors* he uses an expression equally hardy and licentious:

"And will have no *attorney* but *myself*;"

which is an absolute catachresis; an attorney importing precisely a person appointed to act for *another*. In *Every Woman in her Humour*, 1609, we find the same expression:

"—— he hath but shown

"*A pattern in himself*, what thou shall find

"In others." MALONE.

<sup>2</sup> To weed MY vice, and let his grow!] i. e. to weed faults out of my dukedom, and yet indulge himself in his own private vices. So, in *The Contention betwyxte Churchyard and Camell*, &c. 1560:

"For Cato doth affyrme

"Ther is no greater shame,

"Than to reprove a vyce

"And your selves do the same." STEEVENS.

*My*, does not, I apprehend, relate to the Duke in particular, who had not been guilty of any vice, but to an indefinite person. The meaning seems to be—"To destroy by extirpation" (as it is expressed in another place) a fault that I have committed, and to suffer his own vices to grow to a rank and luxuriant height. The speaker, for the sake of argument, puts himself in the case of an offending person. MALONE.

The Duke is plainly speaking in his own person. What he here terms "*my* vice," may be explained from his conversation in

O, what may man within him hide,  
 Though angel on the outward side <sup>3</sup> !  
 How may likeness <sup>4</sup>, made in crimes,  
 Mocking, practise on the times,  
 To draw with idle spiders' strings  
 Most pond'rous and substantial things <sup>5</sup> !

Act I. Sc. IV. with Friar Thomas, and especially the following line :

"—— 'twas *my* fault to give the people scope."

The *vice of Angelo* requires no explanation. HENLEY.

<sup>3</sup> Though ANGEL on the outward side !] Here we see what induced our author to give the outward-sainted deputy the name of Angelo. MALONE.

<sup>4</sup> —— likeness,] i. e. comeliness—appearance ; as we say "a *likely* man." STEEVENS.

<sup>5</sup> How may likeness, made in crimes,  
 Making practice on the times,  
 To draw with idle spiders' strings,  
 Most pond'rous and substantial things !] Thus all the editions read corruptly ; and so have made an obscure passage in itself, quite unintelligible. Shakspeare wrote it thus :

"How may *that* likeness, made in crimes

"Making practice on the times,

"Draw——"

The sense is this. How much wickedness may a man hide *within*, though he appear angel *without*. How may *that* likeness made in crimes, i. e. by hypocrisy, [a pretty paradoxical expression, *an angel made in crimes*,] by imposing upon the world, [thus emphatically expressed, *making practice on the times*,] draw with its false and feeble pretences [finely called *spiders' strings*] the most pondrous and substantial matters of the world, as riches, honour, power, reputation, &c. WARBURTON.

The Revisal reads thus :

"How may *such* likeness *trade* in crimes,

"Making practice on the times,

"To draw with idle spiders' strings

"Most pond'rous and substantial things !"

Meaning by *pond'rous and substantial things*, pleasure and wealth. STEEVENS.

The old copy reads—*Making practice*, &c. which renders the passage ungrammatical, and unintelligible. For the emendation now made, [*mocking practise*,] I am answerable. A line in Macbeth may add some support to it :

"Away, and *mock the time* with fairest show."

There is no one more convinced of the general propriety of

Craft against vice I must apply :  
With Angelo to-night shall lie .

adhering to old readings. I have strenuously followed the course which was pointed out and successfully pursued by Dr. Farmer and Mr. Steevens, that of elucidating and supporting our author's genuine text by illustrations drawn from the writings of his contemporaries. But in some cases alteration is a matter not of choice, but necessity : and, surely, the present is one of them. Dr. Warburton, to obtain some sense, omitted the word *to* in the third line ; in which he was followed by all the subsequent editors. But omission, in my apprehension, is, of all the modes of emendation, the most exceptionable. In the passage before us, it is clear, from the context, that some *verb* must have stood in either the first or second of these lines. Some years ago I conjectured that, instead of *made*, we ought to read *wade*, which was used in our author's time in the sense of *to proceed*. But having since had occasion to observe how often the words *mock* and *make* have been confounded in these plays, I am now persuaded that the single error in the present passage is, the word *making* having been printed instead of *mocking*, a word of which our author has made very frequent use, and which exactly suits the context. In this very play we have had *make* instead of *mock*. [See my note on p. 34.] In the hand-writing of that time, the small *c* was merely a straight line ; so that if it happened to be subjoined and written very close to an *o*, the two letters might easily be taken for an *a*. Hence I suppose it was, that these words have been so often confounded. The awkwardness of the expression—“ *making practice*,” of which I have met with no example, may be linewise urged in support of this emendation.

*Likeness* is here used for *specious* or *seeming* virtue. . So, before : “ O seeming, seeming ! ” The sense then of the passage is,—How may persons, assuming the *likeness* or semblance of virtue, while they are in fact guilty of the grossest crimes, impose with this *counterfeit* sanctity upon the world, in order to draw to themselves by the flimsiest pretensions the most solid advantages ; i. e. pleasure, honour, reputation, &c.

In *Much Ado about Nothing*, we have a similar thought :

“ O, what authority and show of truth

“ Can cunning sin cover itself withal ! ” MALONE.

I cannot admit that *make*, in the ancient copies of our author, has been so frequently printed instead of *mock* ; for the passages in which the one is supposed to have been substituted for the other are still unsettled. But, be this as it may, I neither comprehend the drift of the lines before us as they stand in the old edition, or with the aid of any changes hitherto attempted ; and



His old betrothed, but despis'd ;  
 So disguise shall, by the disguis'd <sup>6</sup>,  
 Pay with falshood, false exacting,  
 And perform an old contracting.

[*Exit.*

ACT IV. SCENE I.

A Room in MARIANA'S House.

*MARIANA discovered sitting ; a Boy singing.*

SONG.

*Take, oh take those lips away<sup>7</sup>,  
 That so sweetly were forsworn ;  
 And those eyes, the break of day,  
 Lights that do mislead the morn :*

must, therefore, bequeath them to the luckier efforts of future criticism. STEEVENS.

By *made in crimes*, the Duke means, trained in iniquity, and perfect in it. Thus we say—a *made* horse ; a *made* pointer ; meaning one well trained. M. MASON.

<sup>6</sup> So DISGUISE shall, by the DISGUISED,] So *disguise* shall, by means of a person *disguised*, return an *injuriously demand* with a *counterfeit person*. JOHNSON.

<sup>7</sup> *Take, oh take, &c.*] This is part of a little song of Shakspeare's own writing, consisting of two stanzas, and so extremely sweet, that the reader won't be displeased to have the other :

“ Hide, oh hide those hills of snow,

“ Which thy frozen bosom bears,

“ On whose tops the pinks that grow,

“ Are of those that April wears.

“ But first set my poor heart free,

“ Bound in those icy chains by thee.” WARBURTON.

This song is entire in Beaumont's *Bloody Brother*, and in Shakspeare's *Poems*. The latter stanza is omitted by Mariana, as not suiting a female character. THEOBALD.

Though Sewell and Gildon have printed this among Shak-

*But my kisses bring again,  
Seals of love, but seal'd in vain,*

MARI. Break off thy song, and haste thee quick  
away ;

Here comes a man of comfort, whose advice  
Hath often still'd my brawling discontent.—

[Exit Boy.

*Enter Duke.*

I cry you mercy, sir ; and well could wish  
You had not found me here so musical :  
Let me excuse me, and believe me so,—  
My mirth it much pleas'd, but pleas'd my woe<sup>8</sup>.

spcare's Poems, they have done the same to so many other pieces, of which the real authors are since known, that their evidence is not to be depended on. It is not found in Jaggard's edition of our author's Sonnets, which was printed during his life-time.

Our poet, however, has introduced one of the same thoughts in his 142d Sonnet :

“ — not from those lips of thine

“ That have prophan'd their scarlet ornaments,

"And seal'd false bonds of love, as oft as mine." STEEVENS.

Again, in his *Venus and Adonis*:

“ Pure *lips*, sweet *seals* in my soft lips imprinted,

"What bargains may I make, still to be sealing."

MALONE.

The same image occurs also in the old black-letter translation of *Amadis of Gaule*, 4to. p. 171: "—rather with *kisses* (which are counted the *seales of love*) they chose to confirm their unanimitie, than otherwise to offend a resolved pacience." REED.

This song is found entire in Shakspeare's Poems, printed in 1640; but that is a book of no authority; yet I believe that both these stanzas were written by our author. MALONE.

See more on this subject in a note on this song in Shakspeare's poems. BOSWELL.

<sup>8</sup> My mirth it much displeas'd, but pleas'd my woe.] Though the musick soothed my sorrows, it had no tendency to produce light merriment. JOHNSON.

*DUKE.* 'Tis good : though musick oft hath such  
a charm,  
To make bad, good, and good provoke to harm.  
I pray you, tell me, hath any body inquired for me  
here to-day ? much upon this time have I promis'd  
here to meet.

*MARI.* You have not been inquired after : I have  
sat here all day.

*Enter ISABELLA.*

*DUKE.* I do constantly<sup>9</sup> believe you:—The time  
is come, even now. I shall crave your forbearance  
a little ; may be, I will call upon you anon, for some  
advantage to yourself.

*MARI.* I am always bound to you. [Exit.

*DUKE.* Very well met, and welcome.  
What is the news from this good deputy ?

*ISAB.* He hath a garden circummur'd with brick<sup>1</sup>,  
Whose western side is with a vineyard back'd ;  
And to that vineyard is a planched gate<sup>2</sup>,  
That makes his opening with this bigger key :  
This other doth command a little door,

<sup>9</sup> — constantly —] Certainly ; without fluctuation of mind.

JOHNSON.

So, in *The Merchant of Venice* :

“ Could so much turn the constitution

“ Of any *constant* man.” STEEVENS.

<sup>1</sup> — CIRCUMMUR'D with brick,] *Circummured*, walled round.

“ He caused the doors to be *mured* and cased.” *Painter's Palace of Pleasure.* JOHNSON.

<sup>2</sup> — a PLANCHED gate,] i. e. a gate made of boards. *Planche*, French.

A *plancher* is a plank. So, in *Lyly's Maid's Metamorphosis*, 1600 :

“ — upon the ground doth lie

“ A hollow *plancher* —.”

Again, in Sir Arthur Gorges' translation of *Lucan*, 1614 :

“ Yet with his hooves doth beat and rent

“ The *planched* floore, the barres and chaines.” STEEVENS.

Which from the vineyard to the garden leads;  
There have I made my promise to call on him,  
Upon the heavy middle of the night <sup>3</sup>.

DUKE. But shall you on your knowledge find  
this way?

ISAB. I have ta'en a due and wary note upon't;  
With whispering and most guilty diligence,  
In action all of precept <sup>4</sup>, he did show me  
The way twice o'er.

DUKE. Are there no other tokens  
Between you 'greed, concerning her observance?

ISAB. No, none, but only a repair i' the dark;  
And that I have possess'd him <sup>5</sup>, my most stay  
Can be but brief: for I have made him know,  
I have a servant comes with me along,  
That stays upon me <sup>6</sup>; whose persuasion is,  
I come about my brother.

DUKE. 'Tis well borne up.  
I have not yet made known to Mariana  
A word of this:—What, ho! within! come forth!

<sup>3</sup> There have I, &c.] In the old copy the lines stand thus:

"There have I made my promise upon the

"Heavy middle of the night, to call upon him." STEEVENS.

The present regulation was made by Mr. Steevens. MALONE.

<sup>4</sup> In action all of precept,] i. e. shewing the several turnings of  
the way with his hand; which action contained so many precepts,  
being given for my direction. WARBURTON.

I rather think we should read—

"In precept of all action,——"

that is, "in direction given not by words, but by mute signs."

JOHNSON.

<sup>5</sup> — I have POSSESS'D him,] I have made him clearly and  
strongly comprehend. JOHNSON.

To *possess* had formerly the sense of *inform* or *acquaint*. As  
in Every Man in his Humour, Act I. Sc. V. Captain Bobadil says:  
"Possess no gentleman of our acquaintance with notice of my  
lodging." REED.

<sup>6</sup> That STAYS UPON me,] So, in Macbeth:

"Worthy Macbeth, we *stay upon* your leisure." STEEVENS.

*Re-enter MARIANA.*

I pray you, be acquainted with this maid ;  
She comes to do you good.

*ISAB.* I do desire the like.

*DUKE.* Do you persuade yourself that I respect  
you ?

*MARI.* Good friar, I know you do ; and have  
found it.

*DUKE.* Take then this your companion by the  
hand,

Who hath a story ready for your ear :

I shall attend your leisure ; but make haste ;

The vaporous night approaches.

*MARI.* Will't please you walk aside ?

[*Exeunt MARIANA and ISABELLA.*]

*DUKE.* O place and greatness<sup>7</sup>, millions of false  
eyes<sup>8</sup>

<sup>7</sup> O place and greatness,] It plainly appears that *this* fine speech belongs to *that* which concludes the preceding scene between the Duke and Lucio : for they are absolutely foreign to the subject of this, and are the natural reflections arising from that. Besides, the very words—

“ Run with *these* false and most contrarious quests,” evidently refer to Lucio's scandals just preceding ; which the Oxford editor, in his usual way, has emended, by altering *these* to *their*. But that some time might be given to the two women to confer together, the players, I suppose, took part of the speech, beginning at “ No might nor greatness,” &c. and put it here, without troubling themselves about its pertinency. However, we are obliged to them for not giving us their own impertinency, as they have frequently done in other places. *WARBURTON.*

I cannot agree that these are placed here by the players. The sentiments are common, and such as a prince, given to reflection, must have often present. There was a necessity to fill up the time in which the ladies converse apart, and they must have quick tongues and ready apprehensions if they understood each other while this speech was uttered. *JOHNSON.*

<sup>8</sup> — millions of false eyes —] That is, eyes insidious and traiterous. *JOHNSON.*

Are stuck upon thee ! volumes of report  
 Run with these false and most contrarious quests <sup>9</sup>  
 Upon thy doings ! thousand 'scapes of wit <sup>1</sup>  
 Make thee the father of their idle dream,  
 And rack thee in their fancies <sup>2</sup> !—Welcome ! How  
 agreed ?

*Re-enter MARIANA and ISABELLA.*

*ISAB.* She'll take the enterprize upon her, father,  
 If you advise it.

*DUKE.* It is not my consent,  
 But my intreaty too.

So, in Chaucer's Sompnours Tale, Tyrwhitt's edit. v. 7633 :

"Ther is *ful many an eye*, and many an ere,

"Awaiting on a lord," &c. STEEVENS.

<sup>9</sup> — contrarious quests —] Different reports, *running counter*  
 to each other. JOHNSON.

So, in Othello :

"The senate has sent out three several *quests*."

In our author's King Richard III. is a passage in some degree  
 similar to the foregoing :

"My conscience hath a thousand several tongues,

"And every tongue brings in a several tale,

"And every tale condemns —." STEEVENS.

I incline to think that *quests* here means *inquisitions*, in which  
 sense the word was used in Shakspeare's time. See Minsheu's  
 Dict. in v. Cole, in his Latin Dictionary, 1679, renders "*A quest*,"  
 by "*examen, inquisitio*." MALONE.

*False and contrarious quests*, in this place, rather mean *lying*  
*and contradictory messengers*, with whom *run volumes of report*.  
 An explanation, which the line quoted by Mr. Steevens will serve  
 to confirm. RITSON.

<sup>1</sup> — 'SCAPES of wit —] i. e. sallies, irregularities. So, in  
 King John, Act III. Sc. IV. :

"No *'scape* of nature, no distemper'd day." STEEVENS.

<sup>2</sup> And RACK thee in their fancies !] Though *rack*, in the pre-  
 sent instance, may signify *torture* or *mangle*, it might also mean  
*confuse* ; as the *rack*, i. e. fleeting cloud, renders the object be-  
 hind it obscure, and of undetermined form. So, in Antony and  
 Cleopatra :

"That which was now a horse, even with a thought,

"The *rack* dislimns, and makes it indistinct,

"As water is in water." STEEVENS.

ISAB. Little have you to say,  
When you depart from him, but, soft and low,  
*Remember now my brother.*

MARI. Fear me not.

DUKE. Nor, gentle daughter, fear you not at all :  
He is your husband on a pre-contráct :  
To bring you thus together, 'tis no sin ;  
Sith that the justice of your title to him  
Doth flourish the deceit<sup>3</sup>. Come, let us go ;  
Our corn's to reap, for yet our tithe's to sow<sup>4</sup>.  
[*Exeunt.*

<sup>3</sup> Doth FLOURISH the deceit.] A metaphor taken from embroidery, where a coarse ground is filled up, and covered with figures of rich materials and elegant workmanship. WARBURTON.

*Flourish* is ornament in general, So, in our author's Twelfth Night, Act III. Sc. IV. :

“ — empty trunks o'erflourish'd by the devil.”

STEEVENS.

Dr. Warburton's illustration of the metaphor seems to be inaccurate. The passage from another of Shakspeare's plays, quoted by Mr. Steevens, suggests to us the true one.

The term—*flourish*, alludes to the flowers impressed on the waste printed paper and old books, with which trunks are commonly lined. HENLEY.

When it is proved that the practice alluded to, was as ancient as the time of Shakspeare, Mr. Henley's explanation may be admitted. STEEVENS.

<sup>4</sup> — for yet our TITHE's to sow.] As before, the blundering editors have made a *prince* of the *priestly* Angelo, so here they have made a *priest* of the *prince*. We should read *tillth*, i. e. our tillage is yet to make. The grain from which we expect our harvest, is not yet put into the ground. WARBURTON.

The reader is here attacked with a petty sophism. We should read *tillth*, i. e. our *tillage is to make*. But in the text it is *to sow* ; and who has ever said that his *tillage* was *to sow* ? I believe *tythe* is right, and that the expression is proverbial, in which *tythe* is taken, by an easy metonymy, for *harvest*. JOHNSON.

Dr. Warburton did not do justice to his own conjecture ; and no wonder, therefore, that Dr. Johnson has not.—*Tilth* is provincially used for *land till'd*, prepared for sowing. Shakspeare, however, has applied it before in its usual acceptation. FARMER.

Dr. Warburton's conjecture may be supported by many instances in Markham's English Husbandman, 1635 : “ After the

## SCENE II.

A Room in the Prison.

*Enter Provost and Clown.*

*PROV.* Come hither, sirrah: Can you cut off a man's head?

*CLO.* If the man be a bachelor, sir, I can: but if he be a married man, he is his wife's head, and I can never cut off a woman's head.

*PROV.* Come, sir, leave me your snatches, and yield me a direct answer. To-morrow morning are to die Claudio and Barnardine: Here is in our prison a common executioner, who in his office lacks a helper: if you will take it on you to assist him, it shall redeem you from your gyves; if not, you shall have your full time of imprisonment, and your deliverance with an unpitied whipping<sup>5</sup>; for you have been a notorious bawd.

beginning of March you shall begin to sowe your barley upon that ground which the year before did lye fallow, and is commonly called your *tilth* or fallow field." In p. 74 of this book, a corruption, like our author's, occurs: "As before, I said beginne to failow your *tithe* field;" which is undoubtedly misprinted for *tilth* field. TOLLET.

*Tilth* is used for *crop*, or *harvest*, by Gower, De Confessione Amantis, lib. v. fol. 93, b.:

"To sowe cockill with the corne,

"So that the *tilth* is nigh forlorne,

"Which Christ *sew* first his owne honde."

Shakspeare uses the word *tilth* in a former scene of this play; and, (as Dr. Farmer has observed,) in its common acceptation:

"— her plenteous womb

"Expresseth its full *tilth* and husbandry."

Again, in *The Tempest*:

"— bound of land, *tilth*, vineyard, none."

But my quotation from Gower shows that, to *sow tilth*, was a phrase once in use. STEEVENS.

This conjecture appears to me extremely probable. MALONE.

<sup>5</sup> — an UNFITIED whipping;] i. e. an unmerciful one.

STEEVENS.



CLO. Sir, I have been an unlawful bawd, time out of mind ; but yet I will be content to be a lawful hangman. I would be glad to receive some instruction from my fellow partner.

PROV. What ho, Abhorson ! Where's Abhorson, there ?

*Enter ABHORSON.*

ABHOR. Do you call, sir ?

PROV. Sirrah, here's a fellow will help you to-morrow in your execution : If you think it meet, compound with him by the year, and let him abide here with you ; if not, use him for the present, and dismiss him : He cannot plead his estimation with you ; he hath been a bawd.

ABHOR. A bawd, sir ? Fye upon him, he will discredit our mystery.

PROV. Go to, sir ; you weigh equally ; a feather will turn the scale. *[Exit.*

CLO. Pray, sir, by your good favour, (for, surely, sir, a good favour<sup>6</sup> you have, but that you have a hanging look,) do you call, sir, your occupation a mystery ?

ABHOR. Ay, sir ; a mystery.

CLO. Painting, sir, I have heard say, is a mystery ; and your whores, sir, being members of my occupation, using painting, do prove my occupation a mystery : but what mystery there should be in hanging, if I should be hang'd, I cannot imagine<sup>7</sup>.

<sup>6</sup> — a good FAVOUR —] *Favour is countenance.* So, in Antony and Cleopatra :

“ — why so tart a favour,

“ To publish such good tidings.” STEEVENS.

<sup>7</sup> — what mystery, &c.] Though I have adopted an emendation independent of the following note, the omission of it would have been unwarrantable. STEEVENS.

“ — what mystery there should be in hanging, if I should be hang'd, I cannot imagine.

“ *Abhor.* Sir, it is a mystery.

“ *Clo.* Proof.

*ABHOR.* Sir, it is a mystery.

*CLO.* Proof.

“*Abhor.* Every true man's apparel fits your thief:

“*Clo.* If it be too little for your thief, your true man thinks it big enough; if it be too big for your thief, your thief thinks it little enough: so every true man's apparel fits your thief.” Thus it stood in all the editions till Mr. Theobald's, and was, methinks, not very difficult to be understood. The plain and humorous sense of the speech is this. Every true man's apparel, which the thief robs him of, fits the thief. Why? Because, if it be too little for the thief, the true man thinks it big enough: i. e. a purchase too good for him. So that this fits the thief in the opinion of the true man. But if it be too big for the thief, yet the thief thinks it little enough: i. e. of value little enough. So that this fits the thief in his own opinion. Where we see, that the pleasantry of the joke consists in the equivocal sense of *big enough*, and *little enough*. Yet Mr. Theobald says, he can see no sense in all this, and therefore alters the whole thus:

“*Abhor.* Every true man's apparel fits your thief.

“*Clown.* If it be too little for your true man, your thief thinks it big enough: if it be too big for your true man, your thief thinks it little enough.”

And for his alteration gives this extraordinary reason.—“I am satisfied the poet intended a *regular syllogism*; and I submit it to judgment, whether my regulation has not restored that wit and humour which was quite lost in the depravation.”—But the place is corrupt, though Mr. Theobald could not find it out. Let us consider it a little. The Hangman calls his trade a mystery: the Clown cannot conceive it. The Hangman undertakes to prove it in these words, “Every true man's apparel,” &c. but this proves the *thief's* trade a mystery, not the *hangman's*. Hence it appears, that the speech, in which the Hangman proved his trade a mystery, is lost. The very words it is impossible to retrieve, but one may easily understand what medium he employed in proving it: without doubt, the very same the Clown employed to prove the thief's trade a mystery; namely, “that all sorts of clothes fitted the hangman.” The Clown, on hearing this argument, replied, I suppose, to this effect: “Why, by the same kind of reasoning, I can prove the thief's trade too to be a mystery.” The other asks how, and the Clown goes on as above, “Every true man's apparel fits your thief; if it be too little,” &c. The jocular conclusion from the whole being an insinuation that *thief* and *hangman* were rogues alike. This conjecture gives a spirit and integrity to the dialogue, which, in its present mangled condition, is altogether wanting; and shews why the argument of “every true man's apparel,” &c.

*ABHOR.* Every true man's apparel fits your thief<sup>s</sup> :  
If it be too little for your thief, your true man

was in all editions given to the Clown, to whom indeed it belongs ; and likewise that the present reading of that argument is the true.

WARBURTON.

If Dr. Warburton had attended to the argument by which the Bawd proves his own profession to be a mystery, he would not have been driven to take refuge in the groundless supposition, " that part of the dialogue had been lost or dropped."

The argument of the Hangman is exactly similar to that of the Bawd. As the latter puts in his claim to the whores, as members of his occupation, and, in virtue of their painting, would enroll his own fraternity in the mystery of painters ; so the former equally lays claim to the thieves, as members of his occupation, and, in their right, endeavours to rank his brethren, the hangmen, under the mystery of fitters of apparel, or tailors. The reading of the old editions is, therefore, undoubtedly right ; except that the last speech, which makes part of the Hangman's argument, is, by mistake, as the reader's own sagacity will readily perceive, given to the Clown or Bawd. I suppose, therefore, the poet gave us the whole thus :

" *Abhor.* Sir, it is a mystery.

" *Clown.* Proof.

" *Abhor.* Every true man's apparel fits your thief : if it be too little for your thief, your true man thinks it big enough : if it be too big for your thief, your thief thinks it little enough : so every true man's apparel fits your thief."

I must do Dr. Warburton the justice to acknowledge, that he hath rightly apprehended and explained the force of the Hangman's argument. HEATH.

There can be no doubt but the word *Clown*, prefixed to the last sentence, " If it be too little," &c. should be struck out. It makes part of Abhorson's argument, who has undertaken to prove that hanging was a mystery, and convinces the Clown of it by this very speech. M. MASON.

<sup>8</sup> Every TRUE MAN's apparel fits your thief:] So, in *Promos and Cassandra*, 1578, the Hangman says :

" Here is nyne and twenty sutes of apparell for my share."

*True man*, in the language of ancient times, is always placed in opposition to *thief*.

So, in Churchyard's *Warning to Wanderers Abroade*, 1593 :

" The priuy *thiefe* that steales away our wealth,

" Is sore afraid a *true man's* steps to see." STEEVENS.

Mr. Steevens seems to be mistaken in his assertion that *true*

thinks it big enough ; if it be too big for your thief, your thief thinks it little enough : so every true man's apparel fits your thief.

*Re-enter Provost.*

*PROV.* Are you agreed ?

*CLO.* Sir, I will serve him ; for I do find, your hangman is a more penitent trade than your bawd ; he doth oftener ask forgiveness<sup>9</sup>.

*PROV.* You, sirrah, provide your block and your axe to-morrow, four o'clock.

*ABHOR.* Come on, bawd ; I will instruct thee in my trade ; follow.

*CLO.* I do desire to learn, sir ; and, I hope, if you have occasion to use me for your own turn, you shall find me yare<sup>1</sup> : for, truly, sir, for your kindness, I owe you a good turn<sup>2</sup>.

*PROV.* Call hither Barnardine and Claudio :

[*Exeunt Clown and ABHORSON.*

Th'one has my pity ; not a jot the other,  
Being a murderer, though he were my brother.

*Enter CLAUDIO.*

Look, here's the warrant, Claudio, for thy death :

*man* in ancient times was always placed in opposition to *thief*. At least in the Book of Genesis, there is one instance to the contrary, ch. xlii. v. 11 : "We are all one man's sons : we are all *true men* ; thy servants are no *spies*." HENLEY.

<sup>9</sup> — ask forgiveness.] So, in *As You Like It* :

" — The common executioner,

" Whose heart the accusom'd sight of death makes hard,

" Falls not the axe upon the humbled neck,

" But first *begs pardon*." STEEVENS.

<sup>1</sup> — yare:] i. e. handy, nimble in the execution of my office. So, in *Twelfth-Night* : " — dismount thy tuck, be *yare* in thy preparation." Again, in *Antony and Cleopatra* :

" His ships are *yare*, yours heavy." STEEVENS.

<sup>2</sup> — a good turn.] i. e. a turn off the ladder. He quibbles on the phrase according to its common acceptation. FARMER.

'Tis now dead midnight, and by eight to-morrow  
Thou must be made immortal. Where's Barnar-  
dine?

CLAUD. As fast lock'd up in sleep, as guiltless  
labour

When it lies starkly<sup>3</sup> in the traveller's bones:  
He will not wake.

PROV. Who can do good on him?

Well, go, prepare yourself. But hark, what noise?  
[Knocking within.]

Heaven give your spirits comfort! [Exit CLAUDIO.]

By and by:—

I hope it is some pardon, or reprove,  
For the most gentle Claudio.—Welcome, father.

*Enter Duke.*

DUKE. The best and wholesomest spirits of the  
night

Envelop you, good Provost! Who call'd here of  
late?

PROV. None, since the curfew rung.

DUKE. Not Isabel?

PROV. No.

DUKE. They will then<sup>4</sup>, ere't be long.

PROV. What comfort is for Claudio?

DUKE. There's some in hope.

<sup>3</sup> —starkly—] Stiffly. These two lines afford a very pleasing image. JOHNSON.

So, in The Legend of Lord Hastings, 1575:

“Least *starke* with rest they *finew'd* waxe and hoare.”

Again, in an ancient Poem quoted in MS. Harl. 4690:

“Alle displayedde on the grounde,

“And layne *starkly* on blode—.”

Again, Thomas Lupton's Fourth Booke of Notable Things:—

“Synewes cutte, *starke*, or sprayned in travell.” STEEVENS.

<sup>4</sup> THEY will then,] Perhaps—*she* will then. SIR J. HAWKINS.

The Duke expects Isabella and Mariana. A little afterward he says:

“——Now are *they* come.” RITSON.

PROV. It is a bitter deputy.

DUKE. Not so, not so ; his life is parallel'd  
Even with the stroke <sup>5</sup> and line of his great justice ;  
He doth with holy abstinence subdue  
That in himself, which he spurs on his power  
To qualify <sup>6</sup> in others : were he meal'd <sup>7</sup>  
With that which he corrects, then were he tyrannous ;

But this being so <sup>8</sup>, he's just.—Now are they come.—

[*Knocking within.—Provost goes out.*]

This is a gentle provost : Seldom, when  
The steeld gaoler is the friend of men.—  
How now ? What noise ? That spirit's possess'd  
with haste,  
That wounds the unsisting postern with these  
strokes <sup>9</sup>.

<sup>5</sup> Even with the *stroke* —] *Stroke* is here put for the *stroke* of a pen or a line. JOHNSON.

<sup>6</sup> TO QUALIFY —] To temper, to moderate, as we say wine is *qualified* with water. JOHNSON.

Thus before in this play :

“ So to enforce, or *qualify* the laws.”

Again, in Othello :

“ I have drank but one cup to-night, and that was craftily *qualified* too.” STEEVENS

<sup>7</sup> — were he MEAL'D —] Were he sprinkled ; were he defiled. A figure of the same kind our author uses in Macbeth :

“ The *blood-bolter'd* Banquo.” JOHNSON.

More appositely, in The Philosophers Satires, by Robert Anton :

“ As if their perriwigs to death they gave,

“ To *meale* them in some gastly dead man's grave.”

STEEVENS.

*Mealed* is mingled, compounded ; from the French *mesler*.

BLACKSTONE.

<sup>8</sup> But this being so,] The tenor of the argument seems to require—But this *not* being so—. Perhaps, however, the author meant only to say—But, his life being paralleled, &c. he's just.

MALONE.

<sup>9</sup> That spirit's possess'd with haste,

That wounds the UNSISTING POSTERN with these strokes.] The line is irregular, and the old reading, *unresisting postern*, so strange an expression, that want of measure, and want of sense,

*Provost returns, speaking to one at the door.*

*PROV.* There he must stay, until the officer  
Arise to let him in; he is call'd up.

*DUKE.* Have you no countermand for Claudio yet,  
But he must die to-morrow?

*PROV.* . . . . . None, sir, none.

*DUKE.* As near the dawning, Provost, as it is,  
You shall hear more ere morning.

*PROV.* . . . . . Happily,  
You something know; yet, I believe, there comes  
No countermand; no such example have we:  
Besides, upon the very siege of justice<sup>1</sup>,  
Lord Angelo hath to the public ear  
Profess'd the contrary.

*Enter a Messenger.*

*DUKE.* This is his lordship's man<sup>2</sup>.

might justly raise suspicion of an error; yet none of the later editors seem to have supposed the place faulty, except Sir Thomas Hanmer, who reads:

“ — the *unresting* postern — ”

The three folios have it —

“ — *unsisting* postern — ”

out of which Mr. Rowe made *unresisting*, and the rest followed him. Sir Thomas Hanmer seems to have supposed *unresisting* the word in the copies, from which he plausibly enough extracted *unresting*; but he grounded his emendation on the very syllable that wants authority. What can be made of *unsisting* I know not; the best that occurs to me is *unfeeling*. JOHNSON.

*Unsisting* may signify “ never at rest,” always opening.

BLACKSTONE.

I should think we might safely read, *unlist'ning* postern, or *unshifting* postern. The measure requires it, and the sense remains uninjured.

Mr. M. Mason would read *unlisting*, which means *unregarding*. I have, however, inserted Sir William Blackstone's emendation in the text. STEEVENS.

Mr. Steevens forgot that Sir William Blackstone proposed no *emendation*, but supported the reading of the folio. BOSWELL.

<sup>1</sup> — SIEGE of justice,] i. e. seat of justice. *Siege*, French. So, in *Othello*:

“ — I fetch my birth

“ From men of royal *siege*.” STEEVENS.

*PROV.* And here comes Claudio's pardon<sup>3</sup>.

*MES.* My lord hath sent you this note ; and by me this further charge, that you swerve not from the smallest article of it, neither in time, matter, or other circumstance. Good morrow ; for, as I take it, it is almost day.

*PROV.* I shall obey him. [*Exit Messenger.*]

*DUKE.* This is his pardon ; purchas'd by such sin,  
[*Aside.*]

For which the pardoner himself is in :  
Hence hath offence his quick celerity,  
When it is borne in high authority :  
When vice makes mercy, mercy's so extended,  
That for the fault's love, is the offender friended.—  
Now, sir, what news ?

*PROV.* I told you : Lord Angelo, be-like, thinking me remiss in mine office, awakens me with this

<sup>2</sup> This is his LORDSHIP's man.] The old copy has—his *lord's* man. Corrected by Mr. Pope. In the MS. plays of our author's time they often wrote *Lo.* for *Lord*, and *Lord.* for *Lordship* ; and these contractions were sometimes improperly followed in the printed copies. So, in *The Taming of A Shrew*, folio 1623 : " Will it please your lord. drink a cup of sacke." MALONE.

<sup>3</sup> *Enter a MESSENGER.*

*Duke.* This is his lordship's man.

*Prov.* And here comes Claudio's pardon.] The Provost has just declared a fixed opinion that the execution will not be countermanded, and yet, upon the first appearance of the Messenger, he immediately guesses that his errand is to bring Claudio's pardon. It is evident, I think, that the names of the speakers are misplaced. If we suppose the Provost to say :

" This is his lordship's man,"

it is very natural for the Duke to subjoin,

" And here comes Claudio's pardon."

The Duke might believe, upon very reasonable grounds, that Angelo had now sent the pardon. It appears that he did so, from what he says to himself, while the Provost is reading the letter :

" This is his pardon ; purchas'd by such sin." TYRWHITT.

When, immediately after the Duke had hinted his expectation of a pardon, the Provost sees the Messenger, he supposes the Duke to have *known something*, and changes his mind. Either reading may serve equally well. JOHNSON.



unwonted putting on<sup>4</sup>: methinks, strangely; for he hath not used it before.

*DUKE.* Pray you, let's hear.

*PROV.* [Reads.] *Whatsoever you may hear to the contrary, let Claudio be executed by four of the clock; and, in the afternoon, Barnardine: For my better satisfaction, let me have Claudio's head sent me by five. Let this be duly perform'd; with a thought, that more depends on it than we must yet deliver. Thus fail not to do your office, as you will answer it at your peril.*

What say you to this, sir?

*DUKE.* What is that Barnardine, who is to be executed in the afternoon?

*PROV.* A Bohemian born; but here nursed up and bred: one that is a prisoner nine years old<sup>5</sup>.

*DUKE.* How came it, that the absent duke had not either deliver'd him to his liberty, or executed him? I have heard, it was ever his manner to do so.

*PROV.* His friends still wrought reprieves for him: And, indeed, his fact, till now in the government of lord Angelo, came not to an undoubtful proof.

*DUKE.* Is it now apparent?

*PROV.* Most manifest, and not denied by himself.

*DUKE.* Hath he borne himself penitently in prison? How seems he to be touch'd?

*PROV.* A man that apprehends death no more dreadfully, but as a drunken sleep; careless, reck-

<sup>4</sup> — putting on:] i. e. spur, incitement. So, in *Macbeth*, Act IV. Sc. III.:

“ — the powers above

“ *Put on their instruments.*” STEEVENS.

<sup>5</sup> — one that is a prisoner nine years old.] i. e. That has been confined these nine years. So, in *Hamlet*: “Ere we were two days *old* at sea, a pirate of very warlike preparation,” &c.

MALONE.

less, and fearless of what's past, present, or to come; insensible of mortality, and desperately mortal<sup>6</sup>.

*DUKE.* He wants advice.

*PROV.* He will hear none: he hath evermore had the liberty of the prison; give him leave to escape hence, he would not: drunk many times a day, if not many days entirely drunk. We have very often awaked him, as if to carry him to execution, and show'd him a seeming warrant for it: it hath not moved him at all.

*DUKE.* More of him anon. There is written in your brow, Provost, honesty and constancy: if I read it not truly, my ancient skill beguiles me: but in the boldness of my cunning<sup>7</sup>, I will lay myself in hazard. Claudio, whom here you have a warrant to execute, is no greater forfeit to the law than Angelo who hath sentenced him: To make you understand this in a manifested effect, I crave but four days respite; for the which you are to do me both a present and a dangerous courtesy.

<sup>6</sup> —desperately MORTAL.] This expression is obscure. Sir Thomas Hanmer reads, *mortally desperate*. *Mortally* is in low conversation used in this sense, but I know not whether it was ever written. I am inclined to believe, that *desperately mortal* means *desperately mischievous*. Or *desperately mortal* may mean a man likely to die in a *desperate state*, without reflection or repentance. JOHNSON.

The word is often used by Shakspeare in the sense first affixed to it by Dr. Johnson, which I believe to be the true one.

So, in *Othello*:

"And you, ye *mortal* engines," &c. MALONE.

As our author, in *The Tempest*, seems to have written "harmonious charmingly," instead of "harmoniously charming," he may, in the present instance, have given us "desperately mortal," for "mortally desperate:" i. e. desperate in the extreme. In low provincial language,—*mortal* sick, *mortal* bad, *mortal* poor, is phraseology of frequent occurrence. STEEVENS.

<sup>7</sup> —in the BOLDNESS of my CUNNING,] i. e. in confidence of my sagacity. STEEVENS.

PROV. Pray, sir, in what ?

DUKE. In the delaying death.

PROV. Alack ! how may I do it ? having the hour limited ; and an express command, under penalty, to deliver his head in the view of Angelo ? I may make my case as Claudio's, to cross this in the smallest.

DUKE. By the vow of mine order, I warrant you, if my instructions may be your guide. Let this Barnardine be this morning executed, and his head borne to Angelo.

PROV. Angelo hath seen them both, and will discover the favour<sup>8</sup>.

DUKE. O, death's a great disguiser : and you may add to it. Shave the head, and tie the beard<sup>9</sup> ; and say, it was the desire of the penitent to be so bared<sup>1</sup> before his death : You know, the course is com-

<sup>8</sup> — the favour.] See note 6, p. 146. STEEVENS.

<sup>9</sup> — and TIE the beard ;] The Revisal recommends Mr. Simpson's emendation, *die* the beard, but the present reading may stand. Perhaps it was usual to *tie* up the beard before decollation. Sir T. More is said to have been ludicrously careful about this ornament of his face. It should, however, be remembered, that it was also the custom to *die* beards.

So, in the old comedy of Ram-Alley, 1611 :

“What colour'd beard comes next by the window ?

“A black man's, I think.

“I think, a red ; for that is most in fashion.”

Again, in The Silent Woman : “I have fitted my divine and canonist, *dyled their beards and all*.”

Again, in The Alchemist : “—he had *dy'd his beard*, and all.”

STEEVENS.

A beard *tied* would give a very new air to that face, which had never been seen but with the beard loose, long, and squalid.

JOHNSON.

<sup>1</sup> — to be SO BARED —] These words relate to what has just preceded—*shave the head*. The modern editions, following the fourth folio, read—to be so *barb'd* ; but the old copy is certainly right. So, in All's Well That Ends Well : “I would the cutting of my garments would serve the turn, or the *baring* of my beard ; and to say it was in stratagem.” MALONE.

mon<sup>2</sup>. If any thing fall to you upon this, more than thanks and good fortune, by the saint whom I profess, I will plead against it with my life.

PROV. Pardon me, good father ; it is against my oath.

DUKE. Were you sworn to the duke, or to the deputy ?

PROV. To him, and to his substitutes.

DUKE. You will think you have made no offence, if the duke avouch the justice of your dealing ?

PROV. But what likelihood is in that ?

DUKE. Not a resemblance, but a certainty. Yet since I see you fearful, that neither my coat, integrity, nor my persuasion, can with ease attempt you, I will go further than I meant, to pluck all fears out of you. Look you, sir, here is the hand and seal of the duke. You know the character, I doubt not ; and the signet is not strange to you.

PROV. I know them both.

DUKE. The contents of this is the return of the duke ; you shall anon over-read it at your pleasure ; where you shall find, within these two days he will be here. This is a thing, that Angelo knows not :

<sup>2</sup> — You know, the course is common.] P. Mathieu, in his *Heroyke Life and Deplorable Death of Henry the Fourth, of France*, says, that Ravallac, in the midst of his tortures, lifted up his head and shook a spark of fire from his *beard*. "This unprofitable care, (he adds,) to save it, being noted, afforded matter to divers to praise *the custome in Germany, Swisserland*, and divers other places, *to shave off*, and then to burn all the haire from all parts of the bodies of those who are convicted for any notorious crimes."

*Grimston's Translation*, 4to. 1612, p. 181. REED.

This alludes to a practice frequent amongst Roman Catholicks, of desiring to receive the *tonsure* of the Monks before they die. It cannot allude to the custom which Mr. Reed tells us was established in some parts of Germany, that of shaving criminals previous to their execution, as here the penitent is supposed to be *bared* at his own request. M. MASON.

for he this very day receives letters of strange tenor; perchance, of the duke's death; perchance, entering into some monastery; but, by chance, nothing of what is writ<sup>3</sup>. Look, the unfolding star calls up the shepherd<sup>4</sup>: Put not yourself into amazement, how these things should be: all difficulties are but easy when they are known. Call your executioner, and off with Barnardine's head: I will give him a present shrift, and advise him for a better place. Yet you are amazed; but this shall absolutely resolve you<sup>5</sup>. Come away; it is almost clear dawn. [*Exeunt.*]

### SCENE III.

Another Room in the Same.

*Enter Clown.*

CLO. I am as well acquainted here, as I was in our house of profession<sup>6</sup>: one would think, it were mistress Overdone's own house, for here be many of her old customers. First, here's young master Rash<sup>7</sup>; he's in for a commodity of brown paper

<sup>3</sup> — nothing of what is writ.] We should read—*here writ*; the Duke pointing to the letter in his hand. WARBURTON.

<sup>4</sup> — the unfolding star calls up the shepherd:]

“The star, that bids the shepherd fold,

“Now the top of heaven doth hold.” *Milton's Comus.*

STEEVENS.

“So doth the evening star present itself

“Unto the careful shepherd's gladsome eyes,

“By which unto the fold he leads his flock.”

*Marston's Insatiate Countess*, 1613. MALONE.

<sup>5</sup> — this shall ABSOLUTELY RESOLVE you.] That is, shall entirely convince you. M. MASON.

<sup>6</sup> — in our house of PROFESSION:] i. e. in my late mistress's house, which was a professed, a notorious bawdy-house. MALONE.

<sup>7</sup> First, here's young master Rash, &c.] This enumeration of the inhabitants of the prison affords a very striking view of the

and old ginger<sup>8</sup>, ninescore and seventeen pounds: of which he made five marks, ready money: marry,

practices predominant in Shakspeare's age. Besides those whose follies are common to all times, we have four fighting men and a traveller. It is not unlikely that the originals of the pictures were then known. JOHNSON.

All the names here mentioned are characteristic. *Rash* was a fine silken stuff formerly worn in coats. So, in A Reply as true as Steele, to a Rusty, Rayling, Ridiculous, Lying Libell, which was lately written by an impudent unsoder'd Ironmonger, and called by the Name of An Answer to a foolish Pamphlet entitled A Swarme of Sectaries and Schismatiques. By John Taylour, 1641:

“And with *mockado* suit, and judgement *rash*,

“And tongue of *saye*, thou'lt say all is but trash.”

*Sericum rasum*. See Minshew's Dict. in v. *Rash*, and Florio's Italian Dict. 1598, in v. *rascia*, *rascetta*. MALONE.

*Rash* was the name of some kind of stuff. So, in An Aprill Shower, shed in Abundance of Tears, for the Death and incomparable Losse, &c. of Richard Sacvile, &c. Earl of Dorset, &c. 1624:

“For with the plainest plaine yee saw him goe,

“In ciuill blacke of *Rash*, of Serge, or so;

“The liuerie of wise stayednesse—.” STEEVENS.

If this term alludes to the stuff so called, (which was probably one of the commodities fraudulently issued out by money-lenders,) there is nevertheless a pun intended. So, in an old MS. poem, entitled, The Description of Women:

“Their head is made of *Rash*,

“Their tongues are made of Say.” DOUCE.

<sup>8</sup> — a commodity of brown PAPER and old ginger,] Thus the old copy. The modern editors read, brown *pepper*; but the following passage in Michaelmas Term, Com. 1607, will completely establish the original reading:

“I know some gentlemen in town have been glad, and are glad at this time, to take up commodities in hawk's-hoods and *brown paper*.”

Again, in A New Trick to cheat the Devil, 1636:

“—— to have been so bit already

“With taking up *commodities of brown paper*,

“Buttons past fashion, silks, and sattins,

“Babies and children's fiddles, with like trash

“Took up at a dear rate, and sold for trifles.”

Again, in Greene's Quip for an Upstart Courtier, 1620:

“For the merchant, he delivered the iron, tin, lead, hops, sugars, spices, oyls, *brown paper*, or whatever else, from six

then, ginger was not much in request, for the old women were all dead<sup>9</sup>. Then is there here one

months to six months : which when the poor gentleman came to sell again, he could not make three score and ten in the hundred besides the usury." Again, in Greene's Defence of Coney-catching, 1592 : "— so that if he borrow an hundred pound, he shall have forty in silver, and threescore in wares ; as lute-strings, hobby-horses, or *brown paper*, or cloath," &c.

Again, in The Spanish Curate of Beaumont and Fletcher :

"Commodities of pins, *brown papers*, packthread."

Again, in Gascoigne's Steele Glassee :

"To teach young men the trade to sell *browne paper*."

Again, in Hall's Satires, lib. iv. :

"But Nummius eas'd the needy gallant's care,

"With a base bargaine of his blownen ware,

"Of fusted hoppers now lost for lacke of sayle,

"Or mol'd *browne-paper* that could nought auaille."

Again, in Decker's Seven deadly Sinnes of London, 4to. bl. l. 1606 : "— and these are usurers, who, for a little money, and a great deale of trash, (as fire-shouels, *browne paper*, motley cloake-bags, &c.) bring young nouices into a foole's paradise, till they have sealed the mortgage of their landes," &c. STEEVENS.

"A commodity of *browne paper*—" Mr. Steevens supports this rightly. Fennor asks, in his Compter's Commonwealth, "suppose the *commodities* are delivered after Signior Unthrift and Master Broaker have both sealed the bonds, how must those hobby-horses, *reams of brown paper*, Jewes trumpes and bables, babies and rattles, be solde?" FARMER.

The practices of the money-lenders of Shakspeare's time are thus minutely described by Nashe, in a pamphlet entitled Christ's Teares over Jerusalem, 1594 : "He [a usurer] falls acquainted with gentlemen, frequents ordinaries and dicing-houses dayly, where when some of them at play have lost all their mony, he is very diligent at hand, on their chaines and bracelets, or jewels, to lend them *half the value*. Now this is the nature of young gentlemen, that where they have broke the ise, and borrowed once, they will come again the second time ; and that these young foxes know as well as the beggar knows his dish. But at the second time of their coming, it is doubtful to say whether they shall have money or no. The world growes hard, and wee all are mortal ; let him make him any assurance before a judge, and they shall have some hundred pounds *per consequence*, in *silks and velvets*. The third time if they come, they shall have *baser commodities* : the fourth time, *lute-strings* and *grey paper*." MALONE.

In a MS. Letter from Sir John Hollis to Lord Burleigh, is the

master Caper, at the suit of master Three-pile the mercer, for some four suits of peach-colour'd satin, which now peaches him a beggar. Then have we here young Dizzy<sup>1</sup>, and young master Deep-vow, and master Copper-spur, and master Starve-lackey the rapier and dagger-man, and young Drop-heir that kill'd lusty Pudding, and master Forthright<sup>2</sup> the tilter, and brave master Shoe-tie the great traveller<sup>3</sup>, and wild Half-can that stabb'd Pots, and, I

following passage: "Your Lordship digged into my auncestors graves, and pulling one up from his 70 yeares reste, pronounced him an abominable usurer and merchante of *browne paper*, so hatefull and contemptible that the players acted him before the kinge with great applause." And again: "Nevertheles I denye that any of them were *merchantes of browne paper*, neither doe I thinke any other but your Lordship's imagination ever sawe or hearde any of them playde upon a stage; and that they were such usurers I suppose your Lordship will want testimonye." DOUCE.

<sup>1</sup> — GINGER was not much in request, for the OLD WOMEN were all dead.] So, in *The Merchant of Venice*: "I would, she were as lying a *gossip* in that, as ever knapt *ginger*." STEEVENS.

<sup>1</sup> — young DIZZY,] The old copy has—*Dizey*. This name, like the rest, must have been designed to convey some meaning. It might have been corrupted from *Dicey*, i. e. one addicted to *dice*; or from *Dizzy*, i. e. giddy, thoughtless. Thus, Milton styles the people "—the *dizzy* multitude." STEEVENS.

<sup>2</sup> — master FORTHRIGHT—] The old copy reads—*Forthlight*. Dr. Johnson, however, proposes to read—*Forthright*, alluding to the line in which the thrust is made. REED.

Shakspeare uses the word *forthright* in *The Tempest*:

"Through *forthrights* and meanders."

Again, in *Troilus and Cressida*, Act III. Sc. III.:

"Or hedge aside from the direct *forthright*." STEEVENS.

<sup>3</sup> — and BRAVE master SHOE-TIE the great traveller,] The old copy reads—*Shooty*; but as most of these are compound names, I suspect that this was originally written as I have printed it. At this time *shoe-strings* were generally worn.

So, in Decker's *Match me in London*, 1631:

"I think your wedding *shoes* have not been oft *untied*."

Again, in Randolph's *Muses' Looking Glass*, 1638:

"Bending his supple hams, kissing his hands,

"Honouring *shoe-strings*."

Again, in Marston's 8th Satire:



think, forty more ; all great doers in our trade, and are now for the Lord's sake<sup>5</sup>.

" Sweet-faced Corinna, daine the *riband tie*

" Of thy corke-*shoe*, or els thy slave will die."

As the person described was a traveller, it is not unlikely that he might be solicitous about the minutiae of dress ; and the epithet *brave*, i. e. *showy*, seems to countenance the supposition.

STEEVENS.

Mr. Steevens's supposition is strengthened by Ben Jonson's Epigram upon English Monsieur. Whalley's edit. vol. vi. p. 253 :

" That so much scarf of France, and hat and feather,

" And *shoe*, and *tye*, and garter, should come hither."

TOLLET.

The finery which induced our author to give his traveller the name of *Shoe-tie* was used on the stage in his time. " Would not this, sir, (says Hamlet,) and a forest of feathers,—with two *provincial roses* on my raz'd *shoes*, get me a fellowship in a cry of players, sir ?" MALONE.

The *roses* mentioned in the foregoing instance were not the ligatures of the shoe, but the ornaments above them. STEEVENS.

<sup>5</sup> — for the Lord's sake.] i. e. to beg for the rest of their lives. WARBURTON.

I rather think this expression intended to ridicule the Puritans, whose turbulence and indecency often brought them to prison, and who considered themselves as suffering for religion.

It is not unlikely that men imprisoned for other crimes might represent themselves to casual enquirers as suffering for puritanism, and that this might be the common cant of the prisons. In Donne's time, every prisoner was brought to jail by suretiship.

JOHNSON.

Thus, in Christ's Tears over Jerusalem, 1594: " Baudes, if they be imprisoned or carried to bridewell for their baudrie, *they give out they suffer for the Church.*"

The word *in* (now expunged in consequence of a following and apposite quotation of Mr. Malone's) had been supplied by some of the modern editors. The phrase which Dr. Johnson has justly explained is used in A new Trick to cheat the Devil, 1636: " — I held it, wife, a deed of charity, and did it *for the Lord's sake.*" STEEVENS.

I believe Dr. Warburton's explanation is right. It appears from a poem entitled Paper's Complaint, printed among Davies's Epigrams, [about the year 1611,] that this was the language in which prisoners who were confined for debt addressed passengers :

" Good gentle writers, *for the Lord's sake, for the Lord's sake,*

" Like *Ludgate* prisoner, lo, I, *begging*, make

" My mone."

*Enter ABHORSON.*

ABHOR. Sirrah, bring Barnardine hither.

CLO. Master Barnardine! you must rise and be hang'd, master Barnardine!

ABHOR. What, ho, Barnardine!

BARNAR. [*Within.*] A pox o' your throats! Who makes that noise there? What are you?

CLO. Your friends, sir; the hangman: You must be so good, sir, to rise and be put to death.

BARNAR. [*Within.*] Away, you rogue, away; I am sleepy.

ABHOR. Tell him, he must awake, and that quickly too.

CLO. Pray, master Barnardine, awake till you are executed, and sleep afterwards.

ABHOR. Go in to him, and fetch him out.

CLO. He is coming, sir, he is coming; I hear his straw rustle.

*Enter BARNARDINE.*

ABHOR. Is the axe upon the block, sirrah?

CLO. Very ready, sir.

BARNAR. How now, Abhorson? what's the news with you?

ABHOR. Truly, sir, I would desire you to clap into your prayers<sup>6</sup>; for, look you, the warrant's come.

Again, in Nashe's *Apologie for Pierce Pennilesse*, 1593: "At that time that thy joys were in the *fleeting*, and thus crying for the *Lord's sake* out at an iron window."

The meaning, however, may be, to beg or borrow for the rest of their lives. A passage in *Much Ado About Nothing*, may countenance this interpretation: "he wears a key in his ear, and a lock hanging to it, and borrows money in *God's name*, the which he hath used so long, and never paid, that men grow hard-hearted, and will lend nothing for *God's sake*."

Mr. Pope reads—and are now *in* for the Lord's sake. Perhaps unnecessarily. In *King Henry IV. Part I.* Falstaff says—"there's not three of my hundred and fifty left alive; and *they are for* the town's end,—to beg during life." MALONE.

*BARNAR.* You rogue, I have been drinking all night, I am not fitted for't.

*CLO.* O, the better, sir; for he that drinks all night, and is hang'd betimes in the morning, may sleep the sounder all the next day.

*Enter Duke.*

*ABHOR.* Look you, sir, here comes your ghostly father; Do we jest now, think you?

*DUKE.* Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.

*BARNAR.* Friar, not I; I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brains with billets: I will not consent to die this day, that's certain.

*DUKE.* O, sir, you must: and therefore, I beseech you,  
Look forward on the journey you shall go.

*BARNAR.* I swear, I will not die to-day for any man's persuasion.

*DUKE.* But hear you,—

*BARNAR.* Not a word; if you have any thing to say to me, come to my ward; for thence will not I to-day. *[Exit.]*

*Enter Provost.*

*DUKE.* Unfit to live, or die: O, gravel heart!—  
After him, fellows<sup>7</sup>: bring him to the block.

*[Exeunt ABHORSON and Clown.]*

<sup>6</sup> —to CLAP INTO your prayers;] This cant phrase occurs also in *As You Like It*: “Shall we *clap into't* roundly, without hawking or spitting?” STEEVENS.

<sup>7</sup> After him, fellows;] Here is a line given to the Duke, which belongs to the Provost. The Provost, while the Duke is lamenting the obduracy of the prisoner, cries out:

“After him, fellows,” &c.

and when they are gone out, turns again to the Duke. JOHNSON.

*PROV.* Now, sir, how do you find the prisoner ?

*DUKE.* A creature unprepar'd, unmeet for death ;  
And, to transport him <sup>s</sup> in the mind he is,  
Were damnable.

*PROV.* Here in the prison, father,  
There died this morning of a cruel fever  
One Ragozine, a most notorious pirate,  
A man of Claudio's years ; his beard, and head,  
Just of his colour : What if we do omit  
This reprobate, till he were well inclined ;  
And satisfy the deputy with the visage  
Of Ragozine, more like to Claudio ?

*DUKE.* O, 'tis an accident that heaven provides !  
Despatch it presently ; the hour draws on  
Prefix'd by Angelo : See, this be done,  
And sent according to command ; whiles I  
Persuade this rude wretch willingly to die.

*PROV.* This shall be done, good father, presently.  
But Barnardine must die this afternoon :  
And how shall we continue Claudio,  
To save me from the danger that might come,  
If he were known alive ?

*DUKE.* Let this be done ;—Put them in secret  
holds,  
Both Barnardine and Claudio : Ere twice  
The sun hath made his journal greeting to  
The under generation <sup>9</sup>, you shall find  
Your safety manifested.

I do not see why this line should be taken from the Duke, and still less why it should be given to the Provost, who, by his question to the Duke in the next line, appears to be ignorant of every thing that has passed between him and Barnardine. TYRWHITT.

<sup>8</sup> — TO TRANSPORT him —] To remove him from one world to another. The French *trépas* affords a kindred sense. JOHNSON.

<sup>9</sup> The UNDER generation,] So, Sir Thomas Hanmer, with true judgment. It was in all the former editions :

“ To yonder — ”

*y* under and yonder were confounded. JOHNSON.

PROV. I am your free dependant.

DUKE.

Quick, despatch,

And send the head to Angelo. [Exit Provost.

Now will I write letters to Angelo,—

The provost, he shall bear them,—whose contents  
Shall witness to him, I am near at home ;

And that, by great injunctions, I am bound

To enter publickly : him I'll desire

To meet me at the consecrated fount,

A league below the city ; and from thence,

By cold gradation and weal-balanced form <sup>1</sup>,

We shall proceed with Angelo.

*Re-enter Provost.*

PROV. Here is the head ; I'll carry it myself.

DUKE. Convenient is it : Make a swift return ;  
For I would commune with you of such things,  
That want no ear but yours.

PROV.

I'll make all speed.

[Exit.

ISAB. [Within.] Peace, ho, be here !

The old reading is not *yonder*, but *yond*. By the *under generation* our poet means the *antipodes*. So, in King Richard II.:

“ ——— when the searching eye of heaven is hid

“ Behind the globe, and lights the *lower world*.”

Again, in Chapman's version of the nineteenth Iliad :

“ Gave light to all ; as well to gods, as men of th' *under globe*.”

Again, in Fletcher's Two Noble Kinsmen :

“ ——— clap their wings and sing

“ To all the *under world* —.” STEEVENS.

— WEAL-balanced form,] Thus the old copy. Mr. Heath thinks that *well-balanced* is the true reading ; and Hanmer was of the same opinion.

In Milton's Ode on The Nativity, we also meet with the same compound epithet :

“ And the *well-balanc'd* world on hinges hung.” STEEVENS.

*Weal-balanced* is a pompous expression, without any meaning. I agree, therefore, with Heath, in reading—*well-balanced*.

M. MASON.

*DUKE.* The tongue of Isabel :—She's come to know,

If yet her brother's pardon be come hither :  
But I will keep her ignorant of her good,  
To make her heavenly comforts of despair,  
When it is least expected <sup>2</sup>.

*Enter ISABELLA.*

*ISAB.* Ho, by your leave.

*DUKE.* Good morning to you, fair and gracious daughter.

*ISAB.* The better, given me by so holy a man.  
Hath yet the deputy sent my brother's pardon ?

*DUKE.* He hath releas'd him, Isabel, from the world ;

His head is off, and sent to Angelo.

*ISAB.* Nay, but it is not so.

*DUKE.* It is no other :

Show your wisdom, daughter, in your close patience.

*ISAB.* O, I will to him, and pluck out his eyes.

*DUKE.* You shall not be admitted to his sight.

*ISAB.* Unhappy Claudio ! Wretched Isabel !

Injurious world ! Most damned Angelo !

*DUKE.* This nor hurts him, nor profits you a jot :

Forbear it therefore ; give your cause to heaven.

Mark what I say ; which you shall find

By every syllable, a faithful verity :

The duke comes home to-morrow ;—nay, dry your eyes ;

One of our convent, and his confessor,

Gives me this instance : Already he hath carried

<sup>2</sup> When it is least expected.] A better reason might have been given. It was necessary to keep Isabella in ignorance, that she might with more keenness accuse the deputy. JOHNSON.



*Enter LUCIO.*

*LUCIO.*

Good even!

Friar, where is the provost?

*DUKE.*

Not within, sir.

*LUCIO.* O, pretty Isabella, I am pale at mine heart, to see thine eyes so red: thou must be patient: I am fain to dine and sup with water and bran; I dare not for my head fill my belly; one fruitful meal would set me to't: But they say the duke will be here to-morrow. By my troth, Isabel, I lov'd thy brother: if the old fantastical duke of dark corners<sup>6</sup> had been at home, he had lived.

[*Exit ISABELLA.*

*DUKE.* Sir, the duke is marvellous little beholden to your reports; but the best is, he lives not in them<sup>7</sup>.

*LUCIO.* Friar, thou knowest not the duke so well as I do: he's a better woodman<sup>8</sup> than thou takest him for.

<sup>6</sup> — if the OLD, &c.] Sir Thomas Hanmer reads—the *odd* fantastical duke; but *old* is a common word of aggravation in ludicrous language, as, “there was *old* revelling.” JOHNSON.

“— duke of dark corners.” This duke who meets his mistresses in by-places. So, in King Henry VIII.:

“There is nothing I have done yet, o' my conscience,

“Deserves a corner.” MALONE.

<sup>7</sup> — he LIVES not in them.] i. e. his character depends not on them. So, in Much Ado About Nothing:

“The practice of it *lives* in John the bastard.” STEEVENS.

<sup>8</sup> — woodman —] A *woodman* seems to have been an attendant or servant to the officer called *Forrester*. See Manwood on the Forest Laws, 4to. 1615, p. 46. It is here, however, used in a wanton sense, and was, probably, in our author's time, generally so received. In like manner in The Chances, Act I. Sc. IX. the Landlady says:

“— Well, well, son John,

“I see you are a *woodman*, and can choose

“Your deer tho' it be i' th' dark.” REED.



*DUKE.* Well, you'll answer this one day. Fare ye well.

*LUCIO.* Nay, tarry; I'll go along with thee; I can tell thee pretty tales of the duke.

*DUKE.* You have told me too many of him already, sir, if they be true; if not true, none were enough.

*LUCIO.* I was once before him for getting a wench with child.

*DUKE.* Did you such a thing?

*LUCIO.* Yes, marry, did I: but was fain to forswear it; they would else have married me to the rotten medlar.

*DUKE.* Sir, your company is fairer than honest: Rest you well.

*LUCIO.* By my troth, I'll go with thee to the lane's end: If bawdy talk offend you, we'll have very little of it: Nay, friar, I am a kind of burr, I shall stick. [*Exeunt.*]

#### SCENE IV.

A Room in ANGELO'S House.

*Enter ANGELO and ESCALUS.*

*ESCAL.* Every letter he hath writ hath disvouch'd other.

*ANG.* In most uneven and distracted manner. His actions show much like to madness: pray heaven, his wisdom be not tainted! and why meet him at the gates, and re-deliver our authorities there?

*ESCAL.* I guess not.

So, in *The Merry Wives of Windsor*, Falstaff asks his mistresses:

“—— Am I a woodman? Ha!” STEEVENS.

ANG. And why should we<sup>9</sup> proclaim it in an hour before his entering, that, if any crave redress of injustice, they should exhibit their petitions in the street?

ESCAL. He shows his reason for that; to have a despatch of complaints; and to deliver us from devices hereafter, which shall then have no power to stand against us.

ANG. Well, I beseech you, let it be proclaim'd: Betimes i' the morn, I'll call you at your house<sup>1</sup>: Give notice to such men of sort and suit<sup>2</sup>, As are to meet him.

ESCAL. I shall, sir: fare you well.

[Exit.

ANG. Good night.—

This deed unshapes me quite, makes me unpregnant<sup>3</sup>,

<sup>9</sup> Ang. And why should we, &c.] It is the conscious guilt of Angelo that prompts this question. The reply of Escalus is such as arises from an undisturbed mind, that only considers the mysterious conduct of the Duke in a political point of view.

STEEVENS.

<sup>1</sup> —let it be proclaim'd:

Betimes i' the morn, &c.] Perhaps it should be pointed thus:

“—let it be proclaim'd

“Betimes i' the morn: I'll call you at your house.”

So above:

“And why should we *proclaim it in an hour* before his entering?” MALONE.

<sup>2</sup> —sort and suit,] Figure and rank. JOHNSON.

Not so, as I imagine, in this passage. In the feudal times all vassals were bound to hold *suit* and *service* to their over-lord; that is, to be ready at all times to attend and serve him, either when summoned to his courts, or to his standard in war. “Such men of sort and suit as are to meet him,” I presume, means the Duke's vassals or tenants *in capite*. *Edinburgh Magazine*, Nov. 1786.

STEEVENS.

<sup>3</sup> —makes me UNPREGNANT,] In the first scene the Duke says that Escalus is *pregnant*, i. e. ready in the forms of law. *Unpregnant*, therefore, in the instance before us, is *unready*, *unprepared*.

STEEVENS.

And dull to all proceedings. A deflower'd maid !  
 And by an eminent body, that enforc'd  
 The law against it !—But that her tender shame  
 Will not proclaim against her maiden loss,  
 How might she tongue me ? Yet reason dares her ?  
 —no<sup>4</sup> :

<sup>4</sup> — Yet reason dares her?—No :] The old folio impressions read :

“ Yet reason dares her No.”

And this is right. The meaning is, the circumstances of our case are such, that she will never venture to contradict me ; *dares her* to reply *No* to me, whatever I say. WARBURTON.

Mr. Theobald reads :

“ — Yet reason dares her *note*.”

Sir Thomas Hanmer :

“ — Yet reason dares her ; No.”

Mr. Upton :

“ — Yet reason dares her—No.”

Which he explains thus : “ Were it not for her maiden modesty, how might the lady proclaim my guilt ? Yet (you'll say) she has reason on her side, and that will make her dare to do it. I think not ; for my authority is of such weight, &c.” I am afraid *dare* has no such signification. I have nothing to offer worth insertion.

JOHNSON.

To *dare* has two significations ; to *terrify*, as in The Maid's Tragedy :

“ — those mad mischiefs

“ Would *dare* a woman.”

Again, in Chapman's translation of the eleventh Iliad :

“ — the wound did *dare* him sore.”

In King Henry IV. Part I. it means, to *challenge*, or *call forth* :

“ Unless a brother should a brother *dare*

“ To gentle exercise,” &c.

I would therefore read :

“ — Yet reason dares her *not*,

“ For my authority,” &c.

Or perhaps, with only a slight transposition :

“ — Yet *no* reason dares her,” &c.

The meaning will then be—“ Yet reason does not challenge, call forth, or incite her to appear against me, for my authority is above the reach of her accusation.” STEEVENS.

“ — Yet reason dares her? *no*.” Yet does not reason *challenge* or *incite her* to accuse me?—no, (answers the speaker,) for my authority, &c. To *dare*, in this sense, is yet a school-phrase :

For my authority bears off a credent bulk,  
 That no particular scandal once can touch,  
 But it confounds the breather<sup>5</sup>. He should have  
 liv'd,

Shakspeare probably learnt it there. He has again used the word in King Henry VI. Part II.:

“What dares not Warwick, if false Suffolk *dare him?*”

MALONE.

“— Yet reason dares her No.” Dr. Warburton is evidently right with respect to this reading, though wrong in his application. The expression is a provincial one, and very intelligible:

“— But that her tender shame

“Will not proclaim against her maiden loss,

“How might she tongue me? Yet reason dares her No.”

That is, reason dares her to do it, as by this means she would not only publish her “maiden loss,” but also as she would certainly suffer from the imposing credit of his station and power, which would repel with disgrace any attack on his reputation:

“For my authority bears a credent bulk,

“That no particular scandal once can touch,

“But it confounds the breather.” HENLEY.

We think Mr. Henley rightly understands this passage, but has not sufficiently explained himself. Reason, or reflection, we conceive, personified by Shakspeare, and represented as *daring* or *overawing* Isabella, and crying *No* to her, whenever she finds herself prompted to “tongue” Angelo. *Dare* is often met with in this sense in Shakspeare. Beaumont and Fletcher have used the word *No* in a similar way in *The Chances*, Act III. Sc. IV.:

“I wear a sword to satisfy the world *no*.”

Again, in *A Wife For A Month*, Act IV.:

“I’m sure he did not, for I charg’d him *no*.”

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<sup>5</sup> — my authority bears off a CREDENT bulk,

That no PARTICULAR scandal, &c.] *Credent* is *creditable*, *improving credit*, not *questionable*. The old English writers often confound the active and passive adjectives. So Shakspeare, and Milton after him, use *inexpressive* for *inexpressible*.

*Particular* is *private*, a French sense. “No scandal from any *private* mouth can reach a man in my authority.” JOHNSON.

Angelo means, that his authority will ward off or set aside the weightiest and most probable charge that can be brought against him. MALONE.

The old copy reads—“bears *of* a credent bulk.” If *of* be any thing more than a blunder, it must mean—bears *off*, i. e. *carries*

Save that his riotous youth, with dangerous sense,  
Might, in the times to come, have ta'en revenge,  
By so receiving a dishonour'd life,  
With ransome of such shame. 'Would yet he had  
liv'd !

Alack, when once our grace we have forgot,  
Nothing goes right; we would, and we would not <sup>6</sup>.  
[Exit.

## SCENE V.

### Fields without the Town.

*Enter Duke in his own habit, and Friar PETER.*

*DUKE.* These letters <sup>7</sup> at fit time deliver me.

[*Giving letters.*

The provost knows our purpose, and our plot.  
The matter being afoot, keep your instruction,  
And hold you ever to our special drift ;

*with it.* As this monosyllable, however, does not improve our author's sense, and clogs his metre, I have omitted it. STEEVENS.

6 — we would, and we would not.] Here undoubtedly the Act should end, and was ended by the poet; for here is properly a cessation of action, and a night intervenes, and the place is changed, between the passages of this scene, and those of the next. The next Act beginning, with the following scene, proceeds without any interruption of time or change of place.

JOHNSON.

<sup>7</sup> These letters —] Peter never delivers the letters, but tells his story without any credentials. The poet forgot the plot which he had formed. JOHNSON.

The first clause of this remark is undoubtedly just; but, respecting the second, I wish our readers to recollect that all the plays of Shakspeare, before they reached the press, had passed through a dangerous medium, and probably experienced the injudicious curtailments to which too many dramatic pieces are still exposed, from the ignorance, caprice, and presumption, of transcribers, players, and managers. STEEVENS.

Though sometimes you do blench from this to  
that <sup>8</sup>,

As cause doth minister. Go, call at Flavius' house,  
And tell him where I stay : give the like notice,  
To Valentinus, Rowland, and to Crassus,  
And bid them bring the trumpets to the gate ;  
But send me Flavius first.

*F. PETER.*

It shall be speeded well.

[*Exit Friar.*

*Enter VARRIUS.*

*DUKE.* I thank thee, Varrius ; thou hast made  
good haste ;

Come, we will walk : There's other of our friends  
Will greet us here anon, my gentle Varrius.

[*Excunt.*

## SCENE VI.

Street near the City Gate.

*Enter ISABELLA and MARIANA.*

*ISAB.* To speak so indirectly, I am loath ;  
I would say the truth ; but to accuse him so,  
That is your part : yet I'm advis'd to do it ;  
He says, to veil full purpose <sup>9</sup>.

<sup>8</sup> — you do BLENCH from this to that,] To *blench* is to *start off*, to *fly off*. So, in *Hamlet* :

“ — if he but *blench*,

“ I know my course.” STEEVENS.

<sup>9</sup> He says, to VEIL full purpose.] Mr. Theobald alters it to—

“ He says, *t'availful* purpose.”

because he has no idea of the common reading. A good reason ! Yet the common reading is right. *Full* is used for *beneficial* ; and the meaning is—“ He says, it is to hide a beneficial purpose, that must not yet be revealed.” WARBURTON.

To *veil full purpose*, may, with very little force on the words, mean, “ to hide the whole extent of our design,” and therefore the reading may stand ; yet I cannot but think Mr. Theobald's alte-

MARI.

Be rul'd by him.

ISAB. Besides, he tells me, that, if peradventure  
He speak against me on the adverse side,  
I should not think it strange : for 'tis a physick,  
That's bitter to sweet end.

MARI. I would, friar Peter—

ISAB.

O, peace ; the friar is come.

*Enter Friar PETER*<sup>1</sup>.

F. PETER. Come, I have found you out a stand  
most fit,

Where you may have such vantage on the duke,  
He shall not pass you ; Twice have the trumpets  
sounded ;

The generous<sup>2</sup> and gravest citizens

ration either lucky or ingenious. To interpret words with such  
laxity, as to make *full* the same with *beneficial*, is to put an end,  
at once, to all necessity of emendation, for any word may then  
stand in the place of another. JOHNSON.

I think Theobald's explanation right, but his amendment un-  
necessary. We need only read *vailful* as one word. Shakspeare,  
who so frequently uses *cite* for *excite*, *bate* for *abate*, *force* for  
*enforce*, and many other abbreviations of a similar nature, may  
well be supposed to use *vailful* for *availful*. M. MASON.

If Dr. Johnson's explanation be right, (as I think it is,) the  
word should be written—*veil*, as it is now printed in the text.

That *vail* was the old spelling of *veil*, appears from a line in  
The Merchant of Venice, folio, 1623 :

“ *Vailing* an Indian beauty—.”

for which, in the modern editions, *veiling* has been rightly sub-  
stituted. MALONE.

<sup>1</sup> *Enter Friar PETER.*] This play has two friars, either of  
whom might singly have served. I should therefore imagine,  
that Friar Thomas, in the first Act, might be changed, without  
any harm, to Friar Peter; for why should the Duke unnecessarily  
trust two in an affair which required only one? The name of  
Friar Thomas is never mentioned in the dialogue, and therefore  
seems arbitrarily placed at the head of the scene. JOHNSON.

<sup>2</sup> The GENEROUS, &c.] i. e. the *most noble*, &c. *Generous* is  
here used in its Latin sense. “ *Virgo generosa et nobilis.*”  
Cicero. Shakspeare uses it again in Othello :

“ ——— the *generous* islanders

“ By you invited—.” STEEVENS.

Have hent the gates<sup>3</sup>, and very near upon  
The duke is ent ring; therefore hence, away.

[*Exeunt.*]

ACT V. SCENE I.

A publick Place near the City Gate.

MARIANA, (*veil'd*), ISABELLA, and PETER, at a distance. Enter at opposite doors, Duke, VARRIUS, Lords; ANGELO, ESCALUS, LUCIO, Provost, Officers, and Citizens.

DUKE. My very worthy cousin, fairly met :—  
Our old and faithful friend, we are glad to see you.

ANG. and ESCAL. Happy return be to your royal  
grace !

DUKE. Many and hearty thankings to you both,

<sup>3</sup> Have HENT the gates,] Have seized or taken possession of the gates. JOHNSON.

So, in Sir A. Gorges' translation of the 4th Book of Lucan :

“ ——— did prevent

“ His foes, ere they the hills had *hent*.”

Again, in T. Heywood's Rape of Lucrece, 1630:

“ Lament thee, Roman land,

“ The king is from thee *hent*.”

Again, in the black-letter romance of Syr Eglamoure of Artoys, no date :

“ But with the childe homeward gan ryde

“ That fro the gryffon was *hent*.”

Again, in the ancient metrical romance of Syr Guy of Warwick, bl. l. no date :

“ Some by the arms *hent* good Guy,” &c.

Again :

“ And some by the bridle him *hent*.”

Spenser often uses the word *hend* for to *seize* or *take*, and *overhend* for to *overtake*. STEEVENS.

“ *Hent, henten, hende*,” (says Junius, in his Etymologicon,) “ Chaucero est, capere, assequi, prehendere, arripere, ab A. S. *hendan*.” MALONE.



We have made inquiry of you ; and we hear  
Such goodness of your justice, that our soul  
Cannot but yield you forth to public thanks,  
Forerunning more requital.

*ANG.* You make my bonds still greater.

*DUKE.* O, your desert speaks loud ; and I should  
wrong it,

To lock it in the wards of covert bosom,  
When it deserves with characters of brass  
A fortified residence, 'gainst the tooth of time,  
And razure of oblivion : Give me your hand,  
And let the subject see, to make them know  
That outward courtesies would fain proclaim  
Favours that keep within.—Come, Escalus ;  
You must walk by us on our other hand ;—  
And good supporters are you.

*PETER and ISABELLA come forward.*

*F. PETER.* Now is your time ; speak loud, and  
kneel before him.

*ISAB.* Justice, O royal duke ! Vail your regard <sup>4</sup>  
Upon a wrong'd, I'd fain have said, a maid !  
O worthy prince, dishonour not your eye  
By throwing it on any other object,  
Till you have heard me in my true complaint,  
And given me, justice, justice, justice, justice !

<sup>4</sup> — VAIL your regard —] That is, withdraw your thoughts from higher things, let your notice descend upon a wronged woman. To *vail* is to *lower*. . JOHNSON.

This is one of the few expressions which might have been borrowed from the old play of *Promos and Cassandra*, 1578 :

“ — *vail* thou thine ears.”

So, in Stanyhurst's translation of the 4th book of Virgil's *Æneid* :

— Phrygio liceat *servire* marito.

“ Let Dido *vail* her heart to bed-fellow Trojan.”

STEEVENS.

Thus also, in *Hamlet* :

“ Do not for ever, with thy *vailed lids*,

“ Seek for thy noble father in the dust.” HENLEY.

*DUKE*, Relate your wrongs : In what ? By whom ?  
Be brief :

Here is lord Angelo shall give you justice ;  
Reveal yourself to him.

*ISAB.* O, worthy duke,  
You bid me seek redemption of the devil :  
Hear me yourself ; for that which I must speak  
Must either punish me, not being believ'd,  
Or wring redress from you : hear me, O, hear me,  
here.

*ANG.* My lord, her wits, I fear me, are not firm :  
She hath been a suitor to me for her brother,  
Cut off by course of justice.

*ISAB.* By course of justice !

*ANG.* And she will speak most bitterly, and  
strange.

*ISAB.* Most strange, but yet most truly, will I  
speak :

That Angelo's forsworn ; is it not strange ?  
That Angelo's a murderer ; is't not strange ?  
That Angelo is an adulterous thief,  
An hypocrite, a virgin-violator ;  
Is it not strange, and strange ?

*DUKE.* Nay, ten times strange.

*ISAB.* It is not truer he is Angelo,  
Than this is all as true as it is strange :  
Nay, it is ten times true ; for truth is truth  
To the end of reckoning<sup>5</sup>.

*DUKE.* Away with her :—Poor soul,  
She speaks this in the infirmity of sense.

*ISAB.* O prince, I conjure thee, as thou believ'st

<sup>5</sup> ——— truth is truth

To the end of reckoning.] That is, truth has no gradations ;  
nothing which admits of increase can be so much what it is, as  
*truth is truth*. There may be a *strange* thing, and a thing more  
*strange*, but if a proposition be *true*, there can be none *more true*.

JOHNSON.

There is another comfort than this world,  
 That thou neglect me not, with that opinion  
 That I am touch'd with madness: make not im-  
 possible

That which but seems unlike: 'tis not impossible,  
 But one, the wicked'st caitiff on the ground,  
 May seem as shy, as grave, as just, as absolute<sup>6</sup>,  
 As Angelo; even so may Angelo,  
 In all his dressings<sup>7</sup>, characts<sup>8</sup>, titles, forms,  
 Be an arch-villain: believe it, royal prince,  
 If he be less, he's nothing; but he's more,  
 Had I more name for badness.

DUKE.

By mine honesty,  
 If she be mad, (as I believe no other,)  
 Her madness hath the oddest frame of sense,  
 Such a dependency of thing on thing,  
 As e'er I heard in madness<sup>9</sup>.

<sup>6</sup> — as shy, as grave, as just, as absolute,] *As shy*; as reserved, as abstracted: *as just*; as nice, as exact: *as absolute*; as complete in all the round of duty. JOHNSON.

<sup>7</sup> In all his DRESSINGS, &c.] In all his semblance of virtue, in all his habiliments of office. JOHNSON.

<sup>8</sup> — characts,] i. e. characters. See Dugdale, Orig. Jurid. p. 81: "That he use ne hide, no charme, ne *carecte*."

TYRWHITT.

So, in Gower, De Confessione Amantis, b. i.:

"With his *carrecte* would him enchaunt."

Again, b. v. folio 103:

"And read his *carecte* in the wise."

Again, b. vi. fol. 140:

"Through his *carectes* and figures."

Again:

"And his *carecte* as he was taught,

"He rad," &c. STEEVENS.

*Charact* signifies an inscription. The stat. 1 Edward VI. c. 2, directed the seals of office of every bishop to have "certain *characts* under the king's arms, for the knowledge of the diocese." *Characters* are the letters in which the inscription is written. *Charactery* is the materials of which characters are composed.

"Fairies use flowers for their *charactery*."

*Merry Wives of Windsor*. BLACKSTONE.

ISAB. O, gracious duke,  
Harp not on that; nor do not banish reason  
For inequality<sup>1</sup>: but let your reason serve  
To make the truth appear, where it seems hid;  
And hide the false, seems true<sup>2</sup>.

DUKE. Many that are not mad,  
Have, sure, more lack of reason.—What would you  
say?

ISAB. I am the sister of one Claudio,  
Condemn'd upon the act of fornication  
To lose his head; condemn'd by Angelo:  
I, in probation of a sisterhood,  
Was sent to by my brother: One Lucio  
As then the messenger;—

LUCIO. That's I, an't like your grace:

9 As E'ER I heard, &c.] I suppose Shakspeare wrote:

“As *ne'er* I heard in madness.” MALONE.

1 —do not banish REASON

For INEQUALITY:] Let not the high quality of my adversary prejudice you against me. JOHNSON.

*Inequality* appears to me to mean, in this place, *apparent inconsistency*; and to have no reference to the high rank of Angelo, as Johnson supposes. M. MASON.

I imagine the meaning rather is—*Do not* suppose I am mad, because I speak passionately and *unequally*. MALONE.

2 AND HIDE the false, seems true.] And for ever *hide*, i. e. plunge into eternal darkness, the false *one*, i. e. Angelo, who now seems honest. Many other words would have expressed our poet's meaning better than *hide*; but he seems to have chosen it merely for the sake of opposition to the preceding line. Mr. Theobald unnecessarily reads—*Not* hide the false,—which has been followed by the subsequent editors. MALONE.

I do not profess to understand these words; nor can I perceive how the meaning suggested by Mr. Malone is to be deduced from them. STEEVENS.

I agree with Theobald in reading—

“*Not* hide the false seems true”

which requires no explanation. I cannot conceive how the word—*hide*, can mean to “plunge into eternal darkness,” as Mr. Malone supposes. M. MASON.

I would read—And *hid*, the false seems true, i. e. the truth being hid, not discovered or made known, *what is false seems true*. PHELPS.

I came to her from Claudio, and desir'd her  
To try her gracious fortune with lord Angelo,  
For her poor brother's pardon.

ISAB. That's he, indeed.

DUKE. You were not bid to speak.

LUCIO. No, my good lord ;  
Nor wish'd to hold my peace.

DUKE. I wish you now then ;  
Pray you, take note of it : and when you have  
A business for yourself, pray heaven, you then  
Be perfect.

LUCIO. I warrant your honour.

DUKE. The warrant's for yourself ; take heed to  
it.

ISAB. This gentleman told somewhat of my tale.

LUCIO. Right.

DUKE. It may be right ; but you are in the wrong  
To speak before your time.—Proceed.

ISAB. I went  
To this pernicious caitiff deputy.

DUKE. That's somewhat madly spoken.

ISAB. Pardon it ;  
The phrase is to the matter<sup>2</sup>.

DUKE. Mended again : the matter ;—Proceed.

ISAB. In brief,—to set the needless process by,  
How I persuaded, how I pray'd, and kneel'd,  
How he refell'd me<sup>3</sup>, and how I reply'd ;

<sup>2</sup> The phrase is to the matter.] Suited to the matter ; as in Hamlet, "the phrase would be more german to the matter."

MALONE.

<sup>3</sup> How he REFELL'D me,] To *refel* is to *refute*.

*Refellere* et coarguere mendacium. *Cicero pro Ligaro*.  
Ben Jonson uses the word :

" Friends not to *refel* you,

" Or any way quell you."

Again, in The Second Part of Robert Earl of Huntington, 1601 :

" Therefore go on, young Bruce, proceed, *refell*

" The allegation."

Again, in Chapman's version of the ninth Iliad :

(For this was of much length,) the vile conclusion  
 I now begin with grief and shame to utter :  
 He would not, but by gift of my chaste body  
 To his concupiscible intemperate lust <sup>4</sup>,  
 Release my brother ; and, after much debatement,  
 My sisterly remorse <sup>5</sup> confutes mine honour,  
 And I did yield to him : But the next morn be-  
 times,

His purpose surfeiting <sup>6</sup>, he sends a warrant  
 For my poor brother's head.

DUKE.

This is most likely !

ISAB. O, that it were as like, as it is true <sup>7</sup> !

DUKE. By heaven, fond wretch <sup>8</sup>, thou know'st  
 not what thou speak'st ;

“ — as thou then didst *refell*

“ My valour,” &c.

The modern editors changed the word to *repel*. STEEVENS.

<sup>4</sup> To his CONCUPISCIBLE, &c.] Such is the old reading. The modern editors unauthoritatively substitute *concupiscent*.

STEEVENS.

<sup>5</sup> My sisterly REMORSE —] i. e. *pity*. So, in King Richard III. :

“ And gentle, kind, effeminate *remorse*.” STEEVENS.

<sup>6</sup> His purpose SURFEITING,] Thus the old copy. We might read *forfeiting*, but the former word is too much in the manner of Shakspeare to be rejected. So, in Othello :

“ — my hopes not *surfeited* to death.” STEEVENS.

<sup>7</sup> O, that it were as LIKE, as it is true !] *Like* is not here used for *probable*, but for *seemly*. She catches at the Duke's word, and turns it into another sense ; of which there are a great many examples in Shakspeare, and the writers of that time.

WARBURTON.

I do not see why *like* may not stand here for *probable*, or why the lady should not wish, that since her tale is true, it may obtain belief. If Dr. Warburton's explication be right, we should read :

“ O ! that it were as *likely*, as 'tis true !”

*Likely* I have never found for *seemly*. JOHNSON.

Though I concur in Dr. Johnson's explanation, I cannot help observing, that *likely* is used by Shakspeare himself for *seemly*. So, in King Henry IV. Part II. Act III. Sc. II. : “ Sir John, they are your *likeliest* men.” STEEVENS.

The meaning, I think, is : ‘ O that it had as much of the *likeness*, or *appearance*, as it has of the *reality*, of truth !’ MALONE.

Or else thou art suborn'd against his honour,  
In hateful practice<sup>9</sup> : First, his integrity  
Stands without blemish :—next, it imports no rea-  
son,

That with such vehemency he should pursue  
Faults proper to himself : if he had so offended,  
He would have weigh'd thy brother by himself,  
And not have cut him off : Some one hath set you  
on ;

Confess the truth, and say by whose advice  
Thou cam'st here to complain.

ISAB.

And is this all ?

Then, oh, you blessed ministers above,  
Keep me in patience ; and, with ripen'd time,  
Unfold the evil which is here wrapt up  
In countenance<sup>1</sup> !—Heaven shield your grace from  
woe,

As I, thus wrong'd, hence unbeliev'd go !

DUKE. I know, you'd fain be gone :—An officer !  
To prison with her :—Shall we thus permit  
A blasting and a scandalous breath to fall  
On him so near us ? This needs must be a practice<sup>2</sup>.

<sup>8</sup> — FOND wretch.] *Fond* wretch is *foolish* wretch. So, in *Coriolanus*, Act IV. Sc. I.:

" 'Tis *fond* to wail inevitable strokes." STEEVENS.

<sup>9</sup> In hateful PRACTICE:] *Practice* was used by the old writers for any unlawful or insidious stratagem. So again:

"This must needs be *practice*."

And again :

"Let me have way to find this *practice* out." JOHNSON.

<sup>1</sup> In countenance!] i. e. in partial favour. WARBURTON.

*Countenance*, in my opinion, does not mean *partial favour*, as Warburton supposes, but *false appearance*, *hypocrisy*. Isabella does not mean to accuse the Duke of partiality ; but alludes to the sanctified demeanour of Angelo, which, as she supposes, prevented the Duke from believing her story. M. MASON.

<sup>2</sup> — practice.] *Practice*, in Shakspeare, very often means *shameful artifice*, unjustifiable stratagem. So, in *King Lear* :

" — This is *practice*, Gloster."

Again, in *King John* :

—Who knew of your intent, and coming hither?

*ISAB.* One that I would were here, friar Lodowick.

*DUKE.* A ghostly father, belike:—Who knows that Lodowick?

*LUCIO.* My lord, I know him; 'tis a meddling friar;

I do not like the man: had he been lay, my lord,  
For certain words he spake against your grace  
In your retirement, I had swing'd him soundly.

*DUKE.* Words against me? This' a good friar, belike!

And to set on this wretched woman here  
Against our substitute!—Let this friar be found.

*LUCIO.* But yesternight, my lord, she and that friar

I saw them at the prison: a saucy friar,  
A very scurvy fellow.

*F. PETER.* Blessed be your royal grace!

I have stood by, my lord, and I have heard  
Your royal ear abus'd: First, hath this woman  
Most wrongfully accus'd your substitute;  
Who is as free from touch or soil with her,  
As she from one ungot.

*DUKE.* We did believe no less.

Know you that friar Lodowick, that she speaks of?

*F. PETER.* I know him for a man divine and holy;

Not scurvy, nor a temporary medler<sup>3</sup>,

"It is the shameful work of Hubert's hand,

"The practice and the purpose of the king." STEEVENS.

<sup>3</sup> —nor a TEMPORARY medler,] It is hard to know what is meant by a temporary medler. In its usual sense, as opposed to perpetual, it cannot be used here. It may stand for temporal: the sense will then be, "I know him for a holy man, one that meddles not with secular affairs." It may mean temporising: "I know him to be a holy man, one who would not temporise, or take the opportunity of your absence to defame you." Or we may read:



As he's reported by this gentleman ;  
 And, on my trust, a man that never yet  
 Did, as he vouches, misreport your grace.

LUCIO. My lord, most villainously ; believe it.

F. PETER. Well, he in time may come to clear  
 himself ;

But at this instant he is sick, my lord,  
 Of a strange fever : Upon his mere request <sup>4</sup>,  
 (Being come to knowledge that there was com-  
 plaint

Intended 'gainst lord Angelo,) came I hither,  
 To speak, as from his mouth, what he doth know  
 Is true, and false ; and what he with his oath,  
 And all probation, will make up full clear,  
 Whensoever he's convented <sup>5</sup>. First, for this wo-  
 man ;

“ Not scurvy, nor a *tamperer and medler* : ”

not one who would have *tampered* with this woman to make her a false evidence against your deputy. JOHNSON.

Peter here refers to what Lucio had before affirmed concerning Friar Lodowick. Hence it is evident that the phrase *temporary medler*, was intended to signify *one who introduced himself*, as often as he could find opportunity, *into other men's concerns*. See the context. HENLEY.

<sup>4</sup> — his MERE request,] i. e. his *absolute request*. So, in Julius Cæsar :

“ Some *mere* friends, some honourable Romans.”

Again, in Othello :

“ The *mere* perdition of the Turkish fleet.” STEEVENS.

<sup>5</sup> Whensoever he's CONVENTED.] The first folio reads *convented*, and this is right : for to *convene* signifies to assemble ; but *convent*, to cite, or summons. Yet because *convented* hurts the measure, the Oxford editor sticks to *conven'd*, though it be nonsense, and signifies, “ Whenever he is assembled together.” But thus it will be, when the author is thinking of one thing, and his critic of another. The poet was attentive to his sense, and the editor, quite throughout his performance, to nothing but the measure ; which Shakspeare having entirely neglected, like all the dramatic writers of that age, he has spruced him up with all the exactness of a modern measurer of syllables. This being here taken notice of once for all, shall, for the future, be forgot, as if it had never been. WARBURTON.

(To justify this worthy nobleman,  
So vulgarly<sup>6</sup> and personally accus'd,)  
Her shall you hear disproved to her eyes,  
Till she herself confess it.

DUKE. Good friar, let's hear it.

[*ISABELLA is carried off guarded ; and MARIANA comes forward.*

Do you not smile at this, lord Angelo ?—  
O heaven ! the vanity of wretched fools !—  
Give us some seats.—Come, cousin Angelo ;  
In this I'll be impartial ; be you judge  
Of your own cause<sup>7</sup>.—Is this the witness, friar ?

The foregoing account of the measure of Shakspeare, and his contemporaries, ought indeed to be forgotten, because it is untrue.

To *convent* is no uncommon word. So, in *Woman's a Weathcock*, 1612 :

“ ——— lest my looks

“ Should tell the company *convented* there,” &c.

To *convent* and to *convene* are derived from the same Latin verb, and have exactly the same meaning. STEEVENS.

<sup>6</sup> So VULGARLY —] Meaning either so *grossly*, with such *indecent* of invective, or by so *mean* and inadequate witnesses.

JOHNSON.

*Vulgarly*, I believe, means *publickly*. The *vulgar* are the *common people*. Daniel uses *vulgarly* for *among the common people* :

“ ——— and which pleases *vulgarly*.” STEEVENS.

Mr. Steevens's interpretation is certainly the true one. So, in *The Comedy of Errors*, Act III. Sc. I. :

“ A *vulgar* comment will be made of it ;

“ And that supposed by the *common rout*,—

“ That may,” &c.

Again, in *Twelfth-Night* :

“ ——— for 'tis a *vulgar* proof

“ That very oft we pity enemies.” MALONE.

<sup>7</sup> ——— Come, cousin Angelo ;

In this I'll be IMPARTIAL ; be you judge

Of your own cause.] Surely, says Mr. Theobald, this Duke had odd notions of impartiality ! He reads therefore—*I will be partial*, and all the editors follow him : even Mr. Heath declares the observation unanswerable. But see the uncertainty of criticism ! *impartial* was sometimes used in the sense of *partial*. In the old play of *Swetnam*, the *Woman Hater*, Atlanta cries out, when the judges decree against the women :

First, let her show her face<sup>8</sup>; and, after, speak.

MARI. Pardon, my lord; I will not show my face,

Until my husband bid me.

DUKE. What, are you married?

MARI. No, my lord.

DUKE. Are you a maid?

MARI. No, my lord.

DUKE. A widow then?

MARI. Neither, my lord.

DUKE. Why, you  
Are nothing then:—Neither maid, widow, nor wife<sup>9</sup>?

LUCIO. My lord, she may be a punk; for many of them are neither maid, widow, nor wife.

DUKE. Silence that fellow: I would, he had some cause

To prattle for himself.

LUCIO. Well, my lord.

MARI. My lord, I do confess I ne'er was married; And, I confess, besides, I am no maid: I have known my husband; yet my husband knows not,  
That ever he knew me.

"You are *impartial*, and we do appeal

"From you to judges more indifferent." FARMER.

So, in Marston's Antonio and Mellida, 2d Part, 1602:

"There's not a beauty lives,

"Hath that *impartial* predominance

"O'er my affects, as your enchanting graces."

Again, in Romeo and Juliet, 1597:

"Cruel, unjust, *impartial* destinies!"

Again:

"——this day, this unjust, *impartial* day."

In the language of our author's time, *in* was frequently used as an augmentative or intensive particle. MALONE.

<sup>8</sup> — HER face;] The original copy reads—*your* face. The emendation was made by the editor of the second folio. MALONE.

<sup>9</sup> Neither maid, widow, nor wife?] This is a proverbial phrase, to be found in Ray's Collection. STEVENS.

*LUCIO.* He was drunk then, my lord ; it can be no better.

*DUKE.* For the benefit of silence, 'would thou wert so too.

*LUCIO.* Well, my lord.

*DUKE.* This is no witness for lord Angelo.

*MARI.* Now I come to't, my lord :  
She, that accuses him of fornication,  
In self-same manner doth accuse my husband ;  
And charges him, my lord, with such a time,  
When I'll depose I had him in mine arms,  
With all the effect of love.

*ANG.* Charges she more than me ?

*MARI.* Not that I know.

*DUKE.* No ? you say, your husband.

*MARI.* Why, just my lord, and that is Angelo,  
Who thinks, he knows, that he ne'er knew my  
body,  
But knows, he thinks, that he knows Isabel's.

*ANG.* This is a strange abuse<sup>1</sup> :—Let's see thy face.

*MARI.* My husband bids me ; now I will unmask.  
[Unveiling.

This is that face, thou cruel Angelo,  
Which, once thou swor'st, was worth the looking  
on :

This is the hand, which, with a vow'd contract,  
Was fast belock'd in thine : this is the body  
That took away the match from Isabel,  
And did supply thee at thy garden-house<sup>3</sup>  
In her imagin'd person.

<sup>1</sup> This is a strange ABUSE :] *Abuse* stands in this place for *deception* or *puzzle*. So, in *Macbeth* :

“ — my strange and self *abuse*,”

means, “ this strange *deception* of myself.” JOHNSON.

<sup>2</sup> And did supply thee at thy GARDEN-HOUSE,] *A garden-house* in the time of our author was usually appropriated to purposes of

DUKE. Know you this woman ?

LUCIO. Carnally, she says.

DUKE. Sirrah, no more.

LUCIO. Enough, my lord.

ANG. My lord, I must confess, I know this woman ;

And, five years since, there was some speech of marriage

Betwixt myself and her ; which was broke off,

Partly, for that her promised proportions

Came short of composition<sup>3</sup> ; but, in chief,

For that her reputation was disvalued

In levity : since which time, of five years,

I never spake with her, saw her, nor heard from her,

Upon my faith and honour.

MARI. Noble prince,

As there comes light from heaven, and words from breath,

As there is sense in truth, and truth in virtue,

I am affianc'd this man's wife, as strongly

As words could make up vows : and, my good lord,

But Tuesday night last gone, in his garden-house,

He knew me as a wife : As this is true

intrigue. So, in *Skialethia*, or *A Shadow of Truth*, in certain Epigrams and Satyres, 1598 :

“ Who, coming from the *Curtain*, sneaketh in

“ To some old *garden* noted *house* for sin.”

Again, in *The London Prodigal*, a comedy, 1605 : “ Sweet lady, if you have any friend, or *garden-house*, where you may employ a poor gentleman as your friend, I am yours to command in all secret service.” MALONE.

See also an extract from Stubbes's *Anatomie of Abuses*, 4to. 1597, p. 57 ; quoted in vol. v. of Dodsley's *Old Plays*, edit. 1780, p. 74. REED.

<sup>3</sup> — her promised PROPORTIONS

Came short of COMPOSITION ;] Her fortune, which was promised *proportionate* to mine, fell short of the *composition*, that is, contract or bargain. JOHNSON.

Let me in safety raise me from my knees ;  
Or else for ever be confixed here,  
A marble monument !

*ANG.* I did but smile till now ;  
Now, good my lord, give me the scope of justice ;  
My patience here is touch'd : I do perceive,  
These poor informal women <sup>4</sup> are no more  
But instruments of some more mightier member,  
That sets them on : Let me have way, my lord,  
To find this practice out.

*DUKE.* Ay, with my heart ;  
And punish them unto your height of pleasure.—  
Thou foolish friar ; and thou pernicious woman,  
Compact with her that's gone ! think'st thou, thy  
oaths,  
Though they would swear down each particular  
saint <sup>5</sup>,  
Were testimonies against his worth and credit,  
That's seal'd in approbation <sup>6</sup>?—You, lord Escalus,

<sup>4</sup> These poor INFORMAL women—] *Informal* signifies *out of their senses*. In *The Comedy of Errors*, we meet with these lines :

“ ——— I will not let him stir,

“ Till I have used the approved means I have,

“ With wholesome syrups, drugs, and holy prayers,

“ To make of him a *formal* man again.”

*Formal*, in this passage, evidently signifies *in his senses*. The lines are spoken of Antipholus of Syracuse, who is behaving like a madman. Again, in *Antony and Cleopatra* :

“ Thou should'st come like a fury crown'd with snakes,

“ Not like a *formal* man.” STEEVENS.

<sup>5</sup> Though they would swear down each particular saint,] So, in *Antony and Cleopatra*, Act I. Sc. III. :

“ Though you in swearing shake the throned gods.”

STEEVENS.

<sup>6</sup> That's seal'd in APPROBATION?] When any thing subject to counterfeits is tried by the proper officers and approved, a stamp or *seal* is put upon it, as among us on plate, weights, and measures. So the Duke says, that Angelo's faith has been tried, *approved*, and *seal'd* in testimony of that *approbation*; and, like other things so *sealed*, is no more to be called in question. JOHNSON.

Sit with my cousin : lend him your kind pains  
To find out this abuse, whence 'tis deriv'd.—  
There is another friar that set them on ;  
Let him be sent for.

*F. PETER.* Would he were here, my lord ; for he,  
indeed,

Hath set the women on to this complaint :  
Your provost knows the place where he abides,  
And he may fetch him.

*DUKE.* Go, do it instantly.— [*Exit Provost.*  
And you, my noble and well-warranted cousin,  
Whom it concerns to hear this matter forth<sup>7</sup>,  
Do with your injuries as seems you best,  
In any chastisement : I for a while  
Will leave you ; but stir not you, till you have well  
Determined upon these slanderers.

*ESCAL.* My lord, we'll do it thoroughly.— [*Exit Duke.*]  
Signior Lucio, did not you say, you knew  
that Friar Lodowick to be a dishonest person ?

*LUCIO.* *Cucullus non facit monachum* : honest in  
nothing, but in his clothes ; and one that hath  
spoke most villainous speeches of the duke.

*ESCAL.* We shall entreat you to abide here till  
he come, and enforce them against him : we shall  
find this friar a notable fellow.

*LUCIO.* As any in Vienna, on my word.

*ESCAL.* Call that same Isabel here once again ;  
[*To an Attendant.*] I would speak with her : Pray  
you, my lord, give me leave to question ; you shall  
see how I'll handle her.

*LUCIO.* Not better than he, by her own report.

*ESCAL.* Say you ?

*LUCIO.* Marry, sir, think, if you handled her

<sup>7</sup> — to hear this matter forth,] To hear it to the end ; to search  
it to the bottom. JOHNSON.

privately, she would sooner confess; perchance, publicly she'll be ashamed.

*Re-enter Officers, with ISABELLA; the Duke, in the Friar's habit, and Provost.*

ESCAL. I will go darkly to work with her.

LUCIO. That's the way; for women are light at midnight<sup>8</sup>.

ESCAL. Come on, mistress: [*To ISABELLA.*] here's a gentlewoman denies all that you have said.

LUCIO. My lord, here comes the rascal I spoke of; here with the provost.

ESCAL. In very good time:—speak not you to him, till we call upon you.

LUCIO. Mum.

ESCAL. Come, sir: Did you set these women on to slander lord Angelo? they have confess'd you did.

DUKE. 'Tis false.

ESCAL. How! know you where you are?

DUKE. Respect to your great place! and let the devil

Be sometime honour'd for his burning throne<sup>9</sup>:—

<sup>8</sup> — are LIGHT at midnight.] This is one of the words on which Shakspeare chiefly delights to quibble. Thus, Portia, in *The Merchant of Venice*, Act V. Sc. I.:

“Let me give *light*, but let me not be *light*.” STEEVENS.

<sup>9</sup> Respect to your great place! and let the devil, &c.] I suspect that a line preceding this has been lost. MALONE.

I suspect no omission. *Great place* has reference to the preceding question—“know you *where* you are?”

Shakspeare was a reader of Philemon Holland's translation of Pliny; and in the fifth book and eighth chapter, might have met with his next idea: “The Auglæ *do no worship* to any but to the *devils* beneath.”

Tyrants, in our ancient romances, have frequently the same object of adoration. Thus, in *The Sowdon of Babyloyne*, p. 60:



Where is the duke ? 'tis he should hear me speak.

*ESCAL.* The duke's in us ; and we will hear you speak :

Look, you speak justly.

*DUKE.* Boldly, at least :—But, O, poor souls, Come you to seek the lamb here of the fox ?

Good night to your redress. Is the duke gone ?

Then is your cause gone too. The duke's unjust,

Thus to retort your manifest appeal<sup>1</sup>,

And put your trial in the villain's mouth,

Which here you come to accuse.

*LUCIO.* This is the rascal ; this is he I spoke of.

*ESCAL.* Why, thou unreverend and unhallow'd friar !

Is't not enough, thou hast suborn'd these women

To accuse this worthy man ; but, in foul mouth,

And in the witness of his proper ear,

To call him villain ?

And then to glance from him to the duke himself ;

To tax him with injustice ?—Take him hence ;

To the rack with him :—We'll touze you joint by joint,

But we will know this purpose<sup>2</sup>.—What ! unjust ?

“ Then came the bishop Cramadas,

“ And kneled bfore the Sowdon,

“ And charged him by *the hye name Sathanas*,

“ To saven his goddes ychon.” STEEVENS.

<sup>1</sup> — to retort your manifest APPEAL,] To refer back to Angelo the cause in which you *appealed* from Angelo to the Duke.

JOHNSON.

<sup>2</sup> — THIS purpose:] The old copy has—*his* purpose. The emendation was made by Sir T. Hanmer. I believe the passage has been corrected in the wrong place ; and would read :

“ — We'll touze *him* joint by joint

“ But we will know *his* purpose.” MALONE.

I see no necessity for altering the old reading. Escalus says to the supposed Friar, “ We'll touze you joint by joint,” and addresses the close of the sentence not to him, but the by-standers.

BOSWELL.

*DUKE.* Be not so hot ; the duke  
 Dare no more stretch this finger of mine, than he  
 Dare rack his own ; his subject am I not,  
 Nor here provincial <sup>3</sup> : My business in this state  
 Made me a looker-on here in Vienna,  
 Where I have seen corruption boil and bubble,  
 Till it o'er-run the stew <sup>4</sup> : laws, for all faults ;  
 But faults so countenanc'd, that the strong statutes  
 Stand like the forfeits in a barber's shop <sup>5</sup>,  
 As much in mock as mark.

<sup>3</sup> Nor here *PROVINCIAL* :] Nor here *accountable*. The meaning seems to be, I am not one of his natural subjects, nor of any dependent province. *JOHNSON*.

The different orders of monks have a chief, who is called the General of the order ; and they have also superiors, subordinate to the general, in the several provinces through which the order may be dispersed. The Friar therefore means to say, that the Duke dares not touch a finger of his, for he could not punish him by his own authority, as he was not his subject, nor through that of the superior, as he was not of that province. *M. MASON*.

<sup>4</sup> ——— *BOIL AND BUBBLE*,

Till it o'er-run the *STEW* :] I fear that, in the present instance, our author's metaphor is from the kitchen. So, in *Macbeth* :

“ Like a *hell-broth*, *boil and bubble*.” *STEEVENS*.

<sup>5</sup> Stand like the forfeits in a barber's shop,] Barbers' shops were, at all times, the resort of idle people :

*Tonstrina erat quædam ; hic solebamus ferè*

*Plerumque eam opperiri* —.

which *Donatus* calls *apta sedes otiosis*. Formerly with us, the better sort of people went to the barber's shop to be trimmed : who then practised the under parts of surgery : so that he had occasion for numerous instruments, which lay there ready for use ; and the idle people, with whom his shop was generally crouded, would be perpetually handling and misusing them. To remedy which, I suppose there was placed up against the wall a table of forfeitures, adapted to every offence of this kind ; which, it is not likely, would long preserve its authority. *WARBURTON*.

This explanation may serve till a better is discovered. But whoever has seen the instruments of a surgeon, knows that they may be very easily kept out of improper hands in a very small box, or in his pocket. *JOHNSON*.

It was formerly part of a barber's occupation to pick the teeth and ears. So, in the old play of *Herod and Antipater*, 1622, *Try-*

*ESCAL.* Slander to the state ! Away with him to prison.

*ANG.* What can you vouch against him, signior Lucio ?

Is this the man that you did tell us of ?

*LUCIO.* 'Tis he, my lord. Come hither, good-man bald-pate : Do you know me ?

*DUKE.* I remember you, sir, by the sound of your voice : I met you at the prison, in the absence of the duke.

*LUCIO.* O, did you so ? And do you remember what you said of the duke ?

*DUKE.* Most notedly, sir.

*LUCIO.* Do you so, sir ? And was the duke a flesh-monger, a fool, and a coward<sup>6</sup>, as you then reported him to be ?

*phon* the barber enters with a case of instruments, to each of which he addresses himself separately :

“Toothpick, dear toothpick ; earpick, both of you

“Have been her sweet companions !”— &c.

I have conversed with several people who had repeatedly read the list of forfeits alluded to by Shakspeare, but have failed in my endeavours to procure a copy of it. The metrical one, published by the late Dr. Kenrick, was a forgery. STEEVENS.

I believe Dr. Warburton's explanation in the main to be right, only that instead of chirurgical instruments, the barber's prohibited implements were principally his razors ; his whole stock of which, from the number and impatience of his customers on a Saturday night or a market morning, being necessarily laid out for use, were exposed to the idle fingers of the bye-standers, in waiting for succession to the chair.

These forfeits were as much in *mock* as *mark*, both because the barber had no authority of himself to enforce them, and also as they were of a ludicrous nature. I perfectly remember to have seen them in Devonshire, (printed like King Charles's Rules,) though I cannot recollect the contents. HENLEY.

<sup>6</sup> — and a COWARD,] So again, afterwards :

“You, sirrah, that know me for a fool, a coward,

“One all of luxury——.”

But Lucio had not, in the former conversation, mentioned *cowardice* among the faults of the Duke. Such failures of memory are incident to writers more diligent than this poet. JOHNSON.

**DUKE.** You must, sir, change persons with me, ere you make that my report: you, indeed, spoke so of him; and much more, much worse.

**LUCIO.** O thou damnable fellow! Did not I pluck thee by the nose, for thy speeches?

**DUKE.** I protest, I love the duke, as I love myself.

**ANG.** Hark! how the villain would close now, after his treasonable abuses.

**ESCAL.** Such a fellow is not to be talk'd withal:—Away with him to prison:—Where is the provost?—Away with him to prison; lay bolts enough upon him: let him speak no more:—Away with those giglots too<sup>7</sup>, and with the other confederate companion. [*The Provost lays hand on the Duke.*]

**DUKE.** Stay, sir; stay a while.

**ANG.** What! resists he? Help him, Lucio.

**LUCIO.** Come, sir; come, sir; come, sir; foh, sir: Why, you bald-pated, lying rascal! you must be hooded, must you! show your knave's visage, with a pox to you! show your sheep-biting face, and be hang'd an hour! Will't not off<sup>8</sup>?

[*Pulls off the Friar's hood, and discovers the Duke.*]

<sup>7</sup> — those GIGLOTS too,] A giglot is a wanton wench. So, in King Henry VI. Part I.:

“ — young Talbot was not born

“ To be the pillage of a giglot wench.” STEEVENS.

<sup>8</sup> — show your sheep-biting face, and be hang'd AN HOUR! Will't not off? This is intended to be the common language of vulgar indignation. Our phrase on such occasions is simply: “show your sheep-biting face and be hanged.” The words *an hour* have no particular use here, nor are authorised by custom. I suppose it was written thus: “show your sheep-biting face, and be hanged—*an how?* will't not off?” In the midland counties, upon any unexpected obstruction or resistance, it is common to exclaim *an' how?* JOHNSON.

Dr. Johnson's alteration is wrong. In *The Alchemist* we meet with “a man that has been *strangled an hour.*”

DUKE. Thou art the first knave, that e'er made a duke.—

First, Provost, let me bail these gentle three :—  
Sneak not away, sir ; [To LUCIO.] for the friar and  
you

Must have a word anon :—lay hold on him.

LUCIO. This may prove worse than hanging.

DUKE. What you have spoke, I pardon ; sit you  
down.— [To ESCALUS.

We'll borrow place of him :—Sir, by your leave :

[To ANGELO.

Hast thou or word, or wit, or impudence,  
That yet can do thee office<sup>9</sup> ? If thou hast,  
Rely upon it till my tale be heard,  
And hold no longer out.

ANG.

O my dread lord,  
I should be guiltier than my guiltiness,  
To think I can be undiscernible,

“ What, Piper, ho ! *be hang'd a-while*,” is a line of an old madrigal. FARMER.

A similar expression is found in Ben Jonson's *Bartholomew Fair*, 1614 :

“ Leave the bottle behind you, and be *curst a-while*.”

MALONE.

Dr. Johnson is much too positive in asserting “ that the words *an hour* have no particular use here, nor are authorised by custom,” as Dr. Farmer has well proved. The poet evidently refers to the ancient mode of punishing by collistrigium, or the original pillory, made like that part of the pillory at present which receives the neck, only it was placed horizontally, so that the culprit hung suspended in it by his chin, and the back of his head. A distinct account of it may be found, if I mistake not, in Mr. Barrington's *Observations on the Statutes*. HENLEY.

There is indeed a distinct account of the collistrigium in Barrington's *Observations on the Statutes*, but it gives no support whatever to Mr. Henley's explanation. Mr. Gifford, in a note on the passage quoted from *Bartholomew Fair*, has satisfactorily shown that *an hour* is merely a vulgar expletive, and that *be hanged an hour* means no more than *be hanged*. BOSWELL.

<sup>9</sup> — can do thee OFFICE ?] i. e. do thee service. STEEVENS.

When I perceive, your grace, like power divine,  
 Hath look'd upon my passes<sup>1</sup>: Then, good prince,  
 No longer session hold upon my shame,  
 But let my trial be mine own confession;  
 Immediate sentence then, and sequent death,  
 Is all the grace I beg.

DUKE. Come hither, Mariana:—  
 Say, wast thou e'er contracted to this woman?

ANG. I was, my lord.

DUKE. Go take her hence, and marry her instantly.—

Do you the office, friar; which consummate<sup>2</sup>,  
 Return him here again:—Go with him, Provost.

[*Exeunt ANGELO, MARIANA, PETER, and Provost.*]

ESCAL. My lord, I am more amaz'd at his dishonour,  
 Than at the strangeness of it.

DUKE. Come hither, Isabel:  
 Your friar is now your prince: As I was then  
 Adverting, and holy<sup>3</sup> to your business,  
 Not changing heart with habit, I am still  
 Attorney'd at your service.

ISAB. O, give me pardon,  
 That I, your vassal, have employ'd and pain'd  
 Your unknown sovereignty.

DUKE. You are pardon'd, Isabel:  
 And now, dear maid, be you as free to us<sup>4</sup>.  
 Your brother's death, I know, sits at your heart;

<sup>1</sup> — my *PASSES*:] i. e. what has past in my administration.  
 “Not so; (says the *Edinburgh Magazine*, Nov. 1786,) *Passes*  
 means here *artful devices, deceitful contrivances*. *Tours de passe-  
 passe*, in French, are tricks of jugglery.” STEEVENS.

<sup>2</sup> — which *CONSUMMATE*,] i. e. which *being* consummated.

MALONE.

<sup>3</sup> Adverting, and holy —] Attentive and faithful. JOHNSON.

<sup>4</sup> — be you as *FREE* to us.] Be as *generous* to us; pardon  
 us as we have pardoned you. JOHNSON.

And you may marvel, why I obscur'd myself,  
 Labouring to save his life ; and would not rather  
 Make rash remonstrance of my hidden power <sup>5</sup> ;  
 Than let him so be lost : O, most kind maid,  
 It was the swift celerity of his death,  
 Which I did think with slower foot came on,  
 That brain'd my purpose <sup>6</sup> : But, peace be with him !  
 That life is better life, past fearing death,  
 Than that which lives to fear : make it your com-  
 fort,  
 So happy is your brother.

*Re-enter ANGELO, MARIANA, PETER, and Provost.*

ISAB. I do, my lord.

DUKE. For this new-married man, approaching  
 here,

Whose salt imagination yet hath wrong'd  
 Your well-defended honour, you must pardon  
 For Mariana's sake : but as he adjudg'd your  
 brother,

(Being criminal, in double violation  
 Of sacred chastity, and of promise-breach <sup>7</sup> ,  
 Thereon dependent, for your brother's life,)  
 The very mercy of the law cries out

<sup>5</sup> Make rash remonstrance of my hidden power,] That is, *a premature discovery of it.* M. MASON.

As I am not aware of *remonstrance* being ever used in this sense, I would read *demonstrance*, i. e. demonstration. MALONE.

<sup>6</sup> That BRAIN'D my purpose :] We now use in conversation a like phrase : " This it was that knocked my design on the head." Dr. Warburton reads :

" ——— *baned* my purpose." JOHNSON.

<sup>7</sup> — and of promise-BREACH,] Our author ought to have written—" in double violation of sacred chastity, and of *promise*," instead of—*promise-breach*. Sir T. Hanmer reads—and *in* promise-breach ; but change is certainly here improper, Shakspeare having many similar inaccuracies. *Double* indeed may refer to Angelo's conduct to Mariana and Isabel ; yet still some difficulty will remain : for then he will be said to be "*criminal* [instead of *guilty*] of promise-breach." MALONE.

Most audible, even from his proper tongue <sup>8</sup>,

*An Angelo for Claudio, death for death.*

Haste still pays haste, and leisure answers leisure ;  
Like doth quit like, and *Measure* still for *Measure* <sup>9</sup>.

Then, Angelo, thy fault's thus manifested ;

Which though thou wouldst deny, denies thee  
vantage <sup>1</sup> :

We do condemn thee to the very block

Where Claudio stoop'd to death, and with like  
haste ;—

Away with him.

*MARI.* O, my most gracious lord,  
I hope you will not mock me with a husband !

*DUKE.* It is your husband mock'd you with a  
husband :

Consenting to the safeguard of your honour,  
I thought your marriage fit ; else imputation,  
For that he knew you, might reproach your life,  
And choke your good to come : for his possessions,  
Although by confiscation they are ours <sup>2</sup>,

<sup>8</sup> — even from his PROPER tongue,] Even from Angelo's *own*  
*tongue*. So, above :

“ In the witness of his *proper* ear

“ To call him villain.” JOHNSON.

<sup>9</sup> — MEASURE still FOR MEASURE.] So, in The Third Part of  
King Henry VI. :

“ *Measure for Measure* must be answered.” STEEVENS.

Shakspeare might have remembered these lines in *A Warning*  
*for Faire Women*, a tragedy, 1599 (but apparently written some  
years before) :

“ The trial now remains, as shall conclude

“ *Measure for Measure*, and lost blood for blood.”

MALONE.

<sup>1</sup> — denies thee VANTAGE :] Takes from thee all opportunity,  
all expedient of denial. WARBURTON.

“ Which though thou wouldst deny, denies thee *vantage* :”  
The denial of which will avail thee nothing. So, in *The Winter's*  
*Tale* :

“ Which to deny, concerns more than avails.” MALONE.

<sup>2</sup> Although by CONFISCATION they are ours,] This reading  
was furnished by the editor of the second folio. The original copy



We do instate and widow you withal,  
To buy you a better husband.

*MARI.* O, my dear lord,  
I crave no other, nor no better man.

*DUKE.* Never crave him; we are definitive.

*MARI.* Gentle, my liege,— [*Kneeling.*]

*DUKE.* You do but lose your labour;  
Away with him to death.—Now, sir, [*To LUCIO.*]  
to you.

*MARI.* O, my good lord!—Sweet Isabel, take  
my part;  
Lend me your knees, and all my life to come  
I'll lend you, all my life to do you service.

*DUKE.* Against all sense you do impórtune her<sup>3</sup>:  
Should she kneel down, in mercy of this fact,  
Her brother's ghost his paved bed would break,  
And take her hence in horror.

*MARI.* Isabel,  
Sweet Isabel, do yet but kneel by me;  
Hold up your hands, say nothing, I'll speak all.  
They say, best men are moulded out of faults;  
And, for the most, become much more the better  
For being a little bad: so may my husband.  
O, Isabel! will you not lend a knee?

*DUKE.* He dies for Claudio's death.

has *confutation*, which may be right: by his being confuted, or proved guilty of the fact which he had denied. This, however, being rather harsh, I have followed all the modern editors in adopting the emendation that has been made. MALONE.

I cannot think it even *possible* that *confutation* should be the true reading. But the value of the second folio, it seems, must on all occasions be disputed. STEEVENS.

<sup>3</sup> Against all *SENSE* you do impórtune her:] The meaning required is, against all reason and natural affection. Shakspeare, therefore, judiciously uses a single word that implies both: *sense* signifying both *reason* and *affection*. JOHNSON.

The same expression occurs in *The Tempest*, Act II.:

"You cram these words into my ears, against

"The stomach of my *sense*." STEEVENS.

ISAB.

Most bounteous sir,  
[Kneeling.]

Look, if it please you, on this man condemn'd,  
 As if my brother liv'd : I partly think,  
 A due sincerity govern'd his deeds,  
 Till he did look on me <sup>4</sup> ; since it is so,  
 Let him not die : My brother had but justice,  
 In that he did the thing for which he died :  
 For Angelo,  
 His act did not o'ertake his bad intent <sup>5</sup> ;  
 And must be buried but as an intent

<sup>4</sup> Till he did look on me ;] The Duke has justly observed, that Isabel is *importuned against all sense* to solicit for Angelo, yet here *against all sense* she solicits for him. Her argument is extraordinary :

“ A due sincerity govern'd his deeds

“ Till he did look on me : since it is so,

“ Let him not die.”

That Angelo had committed all the crimes charged against him, as far as he could commit them, is evident. The only *intent* which *his act did not overtake*, was the defilement of Isabel. Of this Angelo was only intentionally guilty.

Angelo's crimes were such as must sufficiently justify punishment, whether its end be to secure the innocent from wrong, or to deter guilt by example ; and I believe every reader feels some indignation when he finds him spared. From what extenuation of his crime can Isabel, who yet supposes her brother dead, form any plea in his favour ? “ Since he was good till he looked on me, let him not die.” I am afraid our varlet poet intended to inculcate, that women think ill of nothing that raises the credit of their beauty, and are ready, however virtuous, to pardon any act which they think incited by their own charms. JOHNSON.

It is evident that Isabella condescends to Mariana's importunate solicitation with great reluctance. Bad as her argument might be, it is the best that the guilt of Angelo would admit.

The sacrifice that she makes of her revenge to her friendship scarcely merits to be considered in so harsh a light.

RITSON.

<sup>5</sup> His act did not o'ERTAKE his bad intent ;] So, in Macbeth :

“ The flighty purpose never is o'ertook,

“ Unless the deed go with it.” STEVENS.

That perish'd by the way <sup>6</sup>: thoughts are no subjects;  
 Intents but merely thoughts.

*MARI.* Merely, my lord.

*DUKE.* Your suit's unprofitable; stand up, I say.—  
 I have bethought me of another fault:—  
 Provost, how came it, Claudio was beheaded  
 At an unusual hour?

*PROV.* It was commanded so.

*DUKE.* Had you a special warrant for the deed?

*PROV.* No, my good lord; it was by private message.

*DUKE.* For which I do discharge you of your office:

Give up your keys.

*PROV.* Pardon me, noble lord:

I thought it was a fault, but knew it not;  
 Yet did repent me, after more advice <sup>7</sup>:  
 For testimony whereof, one in the prison,  
 That should by private order else have died,  
 I have reserv'd alive.

*DUKE.* What's he?

*PROV.* His name is Barnardine.

*DUKE.* I would thou had'st done so by Claudio.—  
 Go, fetch him hither; let me look upon him.

[*Exit Provost.*]

*ESCAL.* I am sorry, one so learned and so wise  
 As you, lord Angelo, have still appear'd,  
 Should slip so grossly, both in the heat of blood,

<sup>6</sup> — BURIED but as an intent

That PERISH'D BY THE WAY:] i. e. like the traveller, who dies on his journey, is obscurely interred, and thought of no more: *Illum expirantem*—

*Obliti ignoto camporum in pulvere linquunt.* STEEVENS.

<sup>7</sup> — after more advice:] i. e. after more mature consideration. So, in Titus Andronicus:

“The Greeks, upon *advice*, did bury Ajax.” STEEVENS.

And lack of temper'd judgment afterward.

ANG. I am sorry, that such sorrow I procure :  
And so deep sticks it in my penitent heart,  
That I crave death more willingly than mercy ;  
'Tis my deserving, and I do entreat it.

*Re-enter Provost, BARNARDINE, CLAUDIO, and JULIET.*

DUKE. Which is that Barnardine ?

PROV. This, my lord.

DUKE. There was a friar told me of this man :—  
Sirrah, thou art said to have a stubborn soul,  
That apprehends no further than this world,  
And squar'st thy life according. Thou'rt condemn'd ;

But, for those earthly faults<sup>8</sup>, I quit them all ;  
And pray thee, take this mercy to provide  
For better times to come :—Friar, advise him ;  
I leave him to your hand.—What muffled fellow's that ?

PROV. This is another prisoner, that I sav'd,  
That should have died when Claudio lost his head ;  
As like almost to Claudio, as himself.

[*Unmuffles CLAUDIO.*

DUKE. If he be like your brother, [*To ISABELLA.*]  
for his sake

Is he pardon'd ; And, for your lovely sake,  
Give me your hand, and say you will be mine,  
He is my brother too : But fitter time for that.  
By this, lord Angelo perceives he's safe<sup>9</sup> ;

<sup>8</sup> — for those EARTHLY FAULTS,] Thy faults, so far as they are punishable on earth, so far as they are cognisable by temporal power, I forgive. JOHNSON.

<sup>9</sup> — perceives he's safe :] It is somewhat strange that Isabel is not made to express either gratitude, wonder, or joy, at the sight of her brother. JOHNSON.

Shakspeare, it should be recollected, wrote for the stage, on which Isabel might express her feelings by action. BOSWELL.

Methinks, I see a quick'ning in his eye :—

Well, Angelo, your evil quits you well <sup>1</sup> :

Look that you love your wife <sup>2</sup> ; her worth, worth  
yours <sup>3</sup> .—

I find an apt remission in myself :

And yet here's one in place I cannot pardon <sup>4</sup> ;—

You, sirrah, [*To LUCIO.*] that knew me for a fool,  
a coward,

One all of luxury <sup>5</sup> , an ass, a madman ;

Wherein have I so deserved of you, that you

Extol me thus ?

*LUCIO.* 'Faith, my lord, I spoke it but according  
to the trick <sup>6</sup> : If you will hang me for it, you may,

<sup>1</sup> — your evil QUITS you well :] *Quits you*, recompenses,  
requisites you. JOHNSON.

<sup>2</sup> Look that you love your wife ;] So, in *Promos*, &c. :

“Be loving to good Cassandra, thy wife.” STEEVENS.

<sup>3</sup> — her worth, worth yours.] Sir T. Hanmer reads—

“Her worth *works* yours.”

This reading is adopted by Dr. Warburton; but for what reason? How does her *worth work Angelo's worth*? it has only contributed to *work* his pardon. The words are, as they are too frequently, an affected gingle; but the sense is plain. “Her worth, worth yours;” that is, her value is equal to your value, the match is not unworthy of you. JOHNSON.

<sup>4</sup> — here's one in place I cannot pardon ;] The Duke only means to frighten Lucio, whose final sentence is to marry the woman whom he had wronged, on which all his other punishments are remitted. STEEVENS.

<sup>5</sup> One all of LUXURY,] *Luxury* means *incontinence*. So, in *King Lear* :

“To't, *luxury*, pellmell, for I lack soldiers.” STEEVENS.

<sup>6</sup> — according to the TRICK :] To my custom, my habitual practice. JOHNSON.

Lucio does not say *my* trick, but *the* trick; nor does he mean to excuse himself by saying that he spoke according to his usual practice, for that would be an aggravation to his guilt, but according to *the* trick and practice of the times. It was probably then the practice, as it is at this day, for the dissipated and profligate, to ridicule and slander persons in high station, or of superior virtue. M. MASON.

According to the *trick*, is, according to the fashion of thoughtless youth. So, in *Love's Labour's Lost* : “—yet I have a *trick*

but I had rather it would please you, I might be whipp'd.

DUKE. Whipp'd first, sir, and hang'd after.—  
Proclaim it, provost, round about the city ;  
If any woman's wrong'd by this lewd fellow,  
(As I have heard him swear himself, there's one  
Whom he begot with child,) let her appear,  
And he shall marry her : the nuptial finish'd,  
Let him be whipp'd and hang'd.

LUCIO. I beseech your highness, do not marry me  
to a whore ! Your highness said even now, I made  
you a duke ; good my lord, do not recompense me,  
in making me a cuckold.

DUKE. Upon mine honour, thou shalt marry her.  
Thy slanders I forgive ; and therewithal  
Remit thy other forfeits<sup>7</sup> :—Take him to prison :  
And see our pleasure herein executed.

LUCIO. Marrying a punk, my lord, is pressing to  
death, whipping, and hanging.

DUKE. Sland'ring a prince deserves it.—  
She, Claudio, that you wrong'd, look you restore.—  
Joy to you, Mariana !—love her, Angelo ;  
I have confess'd her, and I know her virtue.—  
Thanks, good friend Escalus, for thy much good-  
ness<sup>8</sup> :

of the old rage." Again, in a collection of Epigrams, entitled  
Wit's Bedlam, printed about the year 1615 :

" Carnus calls lechery a *trick* of youth ;

" So he grows old ; but this trick hurts his growth."

MALONE.

<sup>7</sup> — thy other FORFEITS :] Thy other punishments. JOHNSON.

To *forfeit* anciently signified to *commit a carnal offence*. So,  
in The History of Helyas, Knight of the Swanne, bl. l. no date :  
"—to affirme by an untrue knight, that the noble queen Bea-  
trice had *forfayted* with a dogge." Again, in the 12th Pageant  
of the Coventry Collection of Mysteries, the Virgin Mary tells  
Joseph :

" I dede nevyr *forfete* with man I wys."

MS. Cott. Vesp. D. viii. STEEVENS.

<sup>8</sup> Thanks, good friend Escalus, for thy much goodness :] I

There's more behind, that is more gratulate<sup>9</sup>.  
 Thanks, Provost, for thy care, and secrecy;  
 We shall employ thee in a worthier place:—

have always thought that there is great confusion in this concluding speech. If my criticism would not be censured as too licentious, I should regulate it thus:

“Thanks, good friend Escalus, for thy much goodness.

“Thanks, Provost, for thy care and secrecy;

“We shall employ thee in a worthier place.

“Forgive him, Angelo, that brought you home

“The head of Ragozine for Claudio's.

“*Ang.* The offence pardons itself.

“*Duke.* There's more behind

“That is more gratulate. Dear Isabel,

“I have a motion,” &c. JOHNSON.

<sup>9</sup> — that is more GRATULATE.] i. e. *to be more rejoiced in*; meaning, I suppose, that there is another world, where he will find yet greater reason to rejoice in consequence of his upright ministry. Escalus is represented as an ancient nobleman, who, in conjunction with Angelo, had reached the highest office of the state. He therefore could not be sufficiently rewarded here; but is necessarily referred to a future and more exalted recompense. STEEVENS.

I cannot approve of Steevens's explanation of this passage, which is very far-fetched indeed. The Duke gives Escalus thanks for his much goodness, but tells him that he had some other reward in store for him, more acceptable than thanks; which agrees with what he said before, in the beginning of this Act:

“———— we hear

“Such goodness of your justice, that our soul

“Cannot but yield you forth to public thanks,

“*Fore-running more requital.*” M. MASON.

Heywood also, in his *Apology for Actors*, 1612, uses *to gratulate*, in the sense of *to reward*: “I could not chuse but *gratulate* your honest endeavours with this remembrance.”

MALONE.

Mr. M. Mason's explanation may be right; but he forgets that the speech he brings in support of it, was delivered before the denouement of the scene, and was, at that moment, as much addressed to Angelo as to Escalus; and for Angelo the Duke had certainly no reward or honours, in store.—Besides, I cannot but regard the word—*requital*, as an interpolation, because it destroys the measure, without improvement of the sense. “*Fore-running more,*” therefore, would only signify—*preceding further thanks*. STEEVENS.

Forgive him, Angelo, that brought you home  
 The head of Ragozine for Claudio's ;  
 The offence pardons itself.—Dear Isabel,  
 I have a motion much imports your good ;  
 Whereto if you'll a willing ear incline,  
 What's mine is yours, and what is yours is mine :—  
 So, bring us to our palace ; where we'll show  
 What's yet behind, that's meet you all should know.  
[*Exeunt* <sup>1</sup>.

<sup>1</sup> I cannot help taking notice with how much judgment Shakspeare has given turns to this story from what he found it in Giraldis Cinthio's novel. In the first place, the brother is there actually executed, and the governor sends his head in a bravado to the sister, after he had debauched her on promise of marriage : a circumstance of too much horror and villainy for the stage. And, in the next place, the sister afterwards is, to solder up her disgrace, married to the governor, and begs his life of the emperor, though he had unjustly been the death of her brother. Both which absurdities the poet has avoided by the episode of Mariana, a creature purely of his own invention. The Duke's remaining incognito, at home, to supervise the conduct of his deputy, is also entirely our author's fiction.

This story was attempted for the scene before our author was fourteen years old, by one George Whetstone, in *Two Comical Discourses*, as they are called, containing the right excellent and famous history of Promos and Cassandra, printed with the black letter, 1578. The author going that year with Sir Humphrey Gilbert to Norimbega, left them with his friends to publish.

THEOBALD.

The novel of Giraldis Cinthio, from which Shakspeare is supposed to have borrowed this fable, may be read in Shakspeare Illustrated, elegantly translated, with remarks which will assist the enquirer to discover how much absurdity Shakspeare has admitted or avoided.

I cannot but suspect that some other had new-modelled the novel of Cinthio, or written a story which in some particulars resembled it, and that Cinthio was not the author whom Shakspeare immediately followed. The Emperor in Cinthio is named Maximine ; the Duke, in Shakspeare's enumeration of the persons of the drama, is called Vincentio. This appears a very slight remark ; but since the Duke has no name in the play, nor is ever mentioned but by his title, why should he be called Vincentio among the *persons*, but because the name was copied from the story, and placed superfluously at the head of the list by the mere habit of transcription ?



It is therefore likely that there was then a story of Vincentio Duke of Vienna, different from that of Maximine Emperor of the Romans.

Of this play, the light or comick part is very natural and pleasing, but the grave scenes, if a few passages be excepted, have more labour than elegance. The plot is rather intricate than artful. The time of the action is indefinite; some time, we know not how much, must have elapsed between the recess of the Duke and the imprisonment of Claudio; for he must have learned the story of Mariana in his disguise, or he delegated his power to a man already known to be corrupted. The unities of action and place are sufficiently preserved. JOHNSON.

The Duke probably had learnt the story of Mariana in some of his former retirements, "having ever loved the life removed." (Page 28.) "And he had a suspicion that Angelo was but a *seemer*," (page 32) and therefore he stays to watch him." BLACKSTONE.

### The Fable of Whetstone's Promos and Cassandra, 1578.

#### "The Argument of the whole History."

"In the cyttie of Julio, (sometimes under the dominion of Corvinus kynge of Hungarie and Bohemia,) there was a law, that what man so ever committed adultery should lose his head, and the woman offender should weare some disguised apparel, during her life, to make her infamously noted. This severe lawe, by the favour of some mercifull magistrate, became little regarded, untill the time of lord Promos' auctoryty; who convicting a young gentleman named Andrugio of incontynency, condemned both him and his minion to the execution of this statute. Andrugio had a very virtuous and beautiful gentlewoman to his sister, named Cassandra: Cassandra, to enlarge her brother's life, submitted an humble petition to the lord Promos: Promos regarding her good behaviours, and fantasyng her great beawtie, was much delighted with the sweete order of her talke; and doying good, that evill might come thereof, for a time he reprieved her brother: but wicked man, tounring his liking into unlawfull lust, he set downe the spoile of her honour, raunsome for her brother's life: chaste Cassandra, abhorring both him and his sute, by no persuasion would yeald to this raunsome. But in fine, wonne by the importunitie of hir brother, (pleading for life,) upon these conditions she agreed to Promos. First, that he should pardon her brother, and after marry her. Promos, as feareles in promisse, as carelesse in performance, with sollemne vowe sygned her conditions; but worse then any infydell, his will satissfyed, he performed neither the one nor the other: for to keepe his auctorytye unspotted with favour, and to prevent Cassandra's clamors, he commaunded the gayler secretly, to present Cassandra with her brother's head. The gayler [touched] with the outcryes of Andrugio, (abhorryng Pro-

mos' lewdenes,) by the providence of God provided thus for his safety. He presented Cassandra with a felon's head newlie executed; who knew it not, being mangled, from her brother's, (who was set at libertie by the gayler). [She] was so agreeved at this trecherye, that, at the point to kyl her self, she spared that stroke, to be avenged of Promos: and devysing a way, she concluded, to make her fortunes knowne unto the kinge. She, executing this resolution, was so highly favoured of the king, that forthwith he hasted to do justice on Promos: whose judgment was, to marry Cassandra, to repaire her crased honour; which donne, for his hainous offence, he should lose his head. This maryage solempnised, Cassandra tyed in the greatest bondes of affection to her husband, became an earnest suter for his life: the kinge, tendringe the generall benefit of the cōmon weale before her special case, although he favoured her much, would not graunt her sute. Andrugio (disguised amonge the company) sorrowing the grieve of his sister, bewrayde his safety, and craved pardon. The kinge, to renowne the vertues of Cassandra, pardoned both him and Promos. The circumstances of this rare historye, in action livelye followeth."

Whetstone, however, has not afforded a very correct analysis of his play, which contains a mixture of comick scenes, between a Bawd, a Pimp, Felons, &c. together with some serious situations which are not described. STEEVENS.

One paragraph of the foregoing narrative being strangely confused in the old copy, by some carelessness of the printer, I have endeavoured to rectify it, by transposing a few words, and adding two others, which are included within crotchets. MALONE.

OTHELLO.

## PRELIMINARY REMARKS.

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THE story is taken from Cynthio's Novels. POPE.

I have not hitherto met with any translation of this novel (the seventh in the third decad) of so early a date as the age of Shakspeare; but undoubtedly many of those little pamphlets have perished between his time and ours.

It is highly probable that our author met with the name of Othello in some tale that has escaped our researches; as I likewise find it in Reynolds's *God's Revenge against Adultery*, standing in one of his Arguments as follows: "She marries Othello, an old German soldier." This History (the eighth) is professed to be an *Italian* one. Here also occurs the name of Iago.

It is likewise found, as Dr. Farmer observes, in "The History of the famous Euordanus Prince of Denmark, with the strange Adventures of *Iago* Prince of Saxonie; bl. l. 4to. London, 1605."

It may indeed be urged that these names were adopted from the tragedy before us: but I trust that every reader who is conversant with the peculiar style and method in which the work of honest John Reynolds is composed, will acquit him of the slightest familiarity with the scenes of Shakspeare.

This play was first entered at Stationers' Hall, Oct. 6, 1621, by Thomas Walkely. STEEVENS.

I have seen a French translation of Cynthio, by Gabriel Chapuys, Par. 1584. This is not a faithful one; and I suspect, through this medium the work came into English. FARMER.

This tragedy I have ascribed to the year 1604. See *An Attempt to Ascertain the Order of Shakspeare's Plays*, vol. ii. MALONE.

The time of this play may be ascertained from the following circumstances: Selymus the Second formed his design against Cyprus in 1569, and took it in 1571. This was the only attempt the Turks ever made upon that island after it came into the hands of the Venetians, (which was in the year 1473,) wherefore the time must fall in with some part of that interval. We learn from the play that there was a junction of the Turkish fleet at Rhodes, in order for the invasion of Cyprus, that it first came sailing towards Cyprus, then went to Rhodes, there met another squadron, and then resumed its way to Cyprus. These are real historical facts which happened when Mustapha, Selymus's general, attacked Cyprus in May, 1570, which therefore is the true period of this performance. See Knolles's *History of the Turks*, p. 838, 846, 867.

REED.

The first edition of this play, of which we have any certain knowledge, appeared as late as 1622, printed by N. O. for Thomas Walkly. The most material variations of this copy from the first folio I have pointed out at the bottom of the text, where they have not already been mentioned in the notes. The minute verbal differences which are to be found in it, are so numerous, that to have specified them would only have fatigued the reader. It has been supposed that there was another and an earlier edition in the possession of Mr. Pope, but Mr. Malone has assigned the following reasons, in his copy of quarto 1622, for questioning its existence. "In Pope's List he gives the title of this play (of which he had only one copy) exactly as it stands here, except that he has given no date; from which it has been supposed that there is another edition published by Thomas Walkly, without a date, and not long after Shakspeare's death. Perhaps the date was cut off from his copy. In seventy years no undated copy of this play has been discovered, which makes me doubt whether it ever existed. The quarto copies which had belonged to Pope, afterwards fell into the hands of Warburton, who put them into Mallet's sale in 1766; but I know not to whom they were sold. If they could be recovered, this point might be ascertained. That Pope's copy had no date, appears from his inferring from Walkly's preface, that the play was published soon after Shakspeare's death: which he need not have done, if his copy had had the date; but I have no doubt it was wanting merely by being cut off, which frequently happens in old plays." Walkly's preface is as follows:

"The Stationer to the Reader.

"To set forth a booke without an Epistle, were like to the old English Proverbe, '*A blew coat without a badge*;' and the author being dead, I thought good to take that piece of worke upon me: To commend it, I will not; for that which is good, I hope every man will commend, without intreaty: and I am the bolder, because the author's name is sufficient to vent his worke. Thus leaving every one to the liberty of judgment, I have ventured to print this play, and leave it to the generall censure. Yours, THOMAS WALKLY." BOSWELL.

## PERSONS REPRESENTED.

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Duke of Venice.

BRABANTIO, a Senator.

Two other Senators.

GRATIANO, Brother to Brabantio.

LODOVICO, Kinsman to Brabantio.

OTHELLO, the Moor:

CASSIO, his Lieutenant;

IAGO, his Ancient.

RODERIGO, a Venetian Gentleman.

MONTANO, Othello's Predecessor in the Government of Cyprus<sup>1</sup>.

Clown, Servant to Othello.

Herald.

DESDEMONA, Daughter to Brabantio, and Wife to Othello.

EMILIA, Wife to Iago.

BIANCA, a Courtezan, Mistress to Cassio.

Officers, Gentlemen, Messengers, Musicians, Sailors, Attendants, &c.

*SCENE*, for the first Act, in Venice; during the rest of the Play, at a Sea-Port in Cyprus.

<sup>1</sup> Though the rank which Montano held in Cyprus cannot be exactly ascertained, yet from many circumstances, we are sure he had not the powers with which Othello was subsequently invested.

Perhaps we do not receive any one of the *Personæ Dramatis* to Shakspeare's plays, as it was originally drawn up by himself. These appendages are wanting to all the quartos, and are very rarely given in the folio. At the end of this play, however, the following enumeration of persons occurs:

"The names of the actors.—Othello, the Moore.—Brabantio, Father to Desdemona.—Cassio, an Honourable Lieutenant.—Iago, a Villaine.—Rodorigo, a gull'd Gentleman.—Duke of Venice.—Senators.—Montano, Governor of Cyprus.—Gentlemen of Cyprus.—Lodovico, and Gratiano, two noble Venetians.—Sailors.—Clowne.—Desdemona, Wife to Othello.—Æmilia, Wife to Iago.—Bianca, a Curtezan." STEEVENS.

# OTHELLO,

## THE MOOR OF VENICE.

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### ACT I. SCENE I.

Venice. A Street.

*Enter RODERIGO and IAGO.*

ROD. Tush, never tell me <sup>2</sup>, I take it much unkindly,

That thou, Iago,—who hast had my purse,  
As if the strings were thine,—should'st know of this.

IAGO. 'Sblood, but you will not hear me <sup>3</sup>:—

If ever I did dream of such a matter, abhor me.

ROD. Thou told'st me, thou didst hold him in thy hate.

IAGO. Despise me, if I do not. Three great ones  
of the city,

In personal suit to make me his lieutenant,  
Oft capp'd to him <sup>4</sup>;—and, by the faith of man,

<sup>2</sup> Tush, never tell me,] Thus the quarto 1622. The folio omits the interjection—*Tush*. STEEVENS.

<sup>3</sup> 'SBLOOD, but you will not, &c.] Thus the quarto: the folio suppresses this oath. STEEVENS.

<sup>4</sup> OFT capp'd to him;] Thus the quarto, The folio reads,—*Off-capp'd to him*. STEEVENS.

In support of the folio, Antony and Cleopatra may be quoted:

“I have ever held my *cap off* to thy fortunes.”

This reading I once thought to be the true one. But a more intimate knowledge of the quarto copies has convinced me that they ought not without very strong reason to be departed from.

MALONE.

I know my price, I am worth no worse a place :  
 But he, as loving his own pride and purposes,  
 Evades them, with a bombast circumstance <sup>5</sup>,  
 Horribly stuff'd with epithets of war ;  
 And, in conclusion \*, nonsuits  
 My mediators ; *for, certes* <sup>6</sup>, says he,  
*I have already chose my officer.*  
 And what was he ?  
 Forsooth, a great arithmetician <sup>7</sup>,  
 One Michael Cassio, a Florentine <sup>8</sup>,  
 A fellow almost damn'd † in a fair wife <sup>9</sup> ;

\* First folio omits these three words. † Quarto, *dambd.*

To *cap* is to salute by taking off the cap. It is still an academic phrase. M. MASON.

<sup>5</sup> — a bombast CIRCUMSTANCE,] *Circumstance* signifies *circumlocution*. So, in Greene's Tu Quoque :

" You put us to a needless labour, sir,

" To run and wind about for *circumstance*,

" When the plain word, I thank you, would have serv'd."

Again, in Massinger's Picture :

" And therefore, without *circumstance*, to the point,

" Instruct me what I am."

Again, in Knolles's History of The Turks, p. 576 : "— wherefore I will not use many words to persuade you to continue in your fidelity and loyalty ; neither long *circumstance* to encourage you to play the men." REED.

<sup>6</sup> — *certes*,] i. e. certainly, in truth. Obsolete. So, Spenser, in The Fairy Queen, book iv. c. ix. :

" *Certes*, her losse ought me to sorrow most." STEEVENS.

<sup>7</sup> Forsooth, a great ARITHMETICIAN,] So, in Romeo and Juliet, Mercutio says : " — one that fights by the book of *arithmetick*." STEEVENS.

Iago, however, means to represent Cassio, not as a person whose arithmetick was "*one, two, and the third* in your bosom," but as a man merely conversant with *civil* matters, and who knew no more of a squadron than the *number* of men it contained. So afterwards he calls him this *counter-caster*. MALONE.

<sup>8</sup> — a FLORENTINE,] It appears from many passages of this play (rightly understood) that Cassio was a Florentine, and Iago a Venetian. HANMER.

<sup>9</sup> A fellow almost damn'd in a fair wife ;] Sir Thomas Hanmer supposed that the text must be corrupt, because it appears from a following part of the play that Cassio was an unmarried man.



That never set a squadron in the field,  
Nor the division of a battle knows

Mr. Steevens has clearly explained the words in a subsequent note : I have therefore no doubt that the text is right ; and have not thought it necessary to insert Mr. Tyrwhitt's note, in which he proposed to read—"a fellow almost damn'd in a fair *life*." Shakspeare, he conceived, might allude to the judgment denounced in the gospel against those "of whom all men speak well."

MALONE.

Mr. Tyrwhitt's conjecture is ingenious, but cannot be right ; for the malicious Iago would never have given Cassio the highest commendation that words can convey, at the very time that he wishes to depreciate him to Roderigo ; though afterwards, in speaking to himself, [Act V. Sc. I.] he gives him his just character.

M. MASON.

That Cassio was *married* is not sufficiently implied in the words, "a fellow almost damn'd in a fair wife," since they mean, according to Iago's licentious manner of expressing himself, no more than a man "very near being married." This seems to have been the case in respect of Cassio.—Act IV. Sc. I., Iago speaking to him of Bianca, says,—“Why, the cry goes, that you shall marry her.” Cassio acknowledges that such a report had been raised, and adds, “This is the monkey's own giving out : she is persuaded I will marry her, out of her own love and self flattery, not out of my promise.” Iago then, having heard this report before, very naturally circulates it in his present conversation with Roderigo. If Shakspeare, however, designed Bianca for a courtesan of Cyprus, (where Cassio had not yet been, and had therefore never seen her,) Iago cannot be supposed to allude to the report concerning his marriage with her, and consequently this part of my argument must fall to the ground.

Had Shakspeare, consistently with Iago's character, meant to make him say that Cassio was “actually damn'd in being married to a handsome woman,” he would have made him say it *outright*, and not have interposed the palliative *almost*. Whereas what he says at present amounts to no more than that (however near his marriage) he is not yet *completely damned*, because he is not *absolutely married*. The succeeding parts of Iago's conversation sufficiently evince, that the poet thought no mode of conception or expression too brutal for the character. STEEVENS.

There is no ground whatsoever for supposing that Shakspeare designed Bianca for a courtesan of Cyprus. Cassio, who was a Florentine, and Othello's lieutenant, sailed from Venice in a ship belonging to Verona, at the same time with the Moor ; and what difficulty is there in supposing that Bianca, who, Cassio himself informs us, “haunted him every where,” took her passage in the

More than a spinster ; unless the bookish theorick <sup>1</sup>,  
Wherein the toged consuls <sup>2</sup> can propose

same vessel with him ; or followed him afterwards ? Othello, we may suppose, with some of the Venetian troops, sailed in another vessel ; and Desdemona and Iago embarked in a third.

Iago, after he has been at Cyprus but one day, speaks of Bianca, (Act IV. Sc. I.) as one whom he had long known : he must therefore (if the poet be there correct) have known her at Venice :

“ Now will I question Cassio of *Bianca*,

“ *A huswife, that, by selling her desires,*

“ *Buys herself bread and clothes : it is a creature,*

“ *That dotes on Cassio ;—as 'tis the strumpet's plague,*

“ *To beguile many, and be beguild by one.*” MALONE.

Ingenious as Mr. Tyrwhitt's conjecture may appear, it but ill accords with the context. Iago is enumerating the disqualifications of Cassio for his new appointment ; but surely his *being well spoken of by all men* could not be one of them. It is evident from what follows that a report had prevailed at Venice of Cassio's being soon to be married “ to the most *fair Bianca*.” Now as she was in Shakspeare's language “ a customer,” it was with a view to such a connection that Iago called the new Lieutenant *a fellow almost damnd*. It may be gathered from various circumstances that an intercourse between Cassio and Bianca had existed before they left Venice ; for Bianca is not only well known to Iago at Cyprus, but she upbraids Cassio (Act III. Sc. IV.) with having been absent a week from her, when he had not been *two days* on the island. Hence, and from what Cassio himself relates, (Act IV. Sc. I.) “ I was the other day talking on the *sea-bank with certain Venetians*, and *thither* comes the bauble ; by this hand, she falls thus about my neck ; ”—it may be presumed she had secretly followed him to Cyprus : a conclusion not only necessary to explain the passage in question, but to preserve the consistency of the fable at large.—The *sea-bank* on which Cassio was conversing with certain Venetians, was at Venice ; for he had never till the day before been at Cyprus : he specifies those with whom he conversed as *Venetians*, because he was himself a *Florentine* ; and he mentions the behaviour of Bianca in their presence, as tending to corroborate the reports he had spread that he was soon to marry her. HENLEY.

I think, as I have already mentioned, that Bianca was a Venetian courtesan : but the *sea-bank* of which Cassio speaks, may have been the shore of Cyprus. In several other instances beside this, our poet appears not to have recollected that the persons of his play had only been one day at Cyprus. I am aware, however, that this circumstance may be urged with equal force against the concluding part of my own preceding note ; and the term *sea-*

As masterly as he : mere prattle, without practice<sup>3</sup>,  
Is all his soldiership. But, he, sir, had the election :

*bank* certainly adds support to what Mr. Henley has suggested, being the very term used by Lewkenor, in his account of the *Lito maggior* of Venice. See p. 236, n. 8. MALONE.

Thus far our commentaries on this obscure passage are arranged as they stand in the very succinct edition of Mr. Malone. Yet I cannot prevail on myself, in further imitation of him, to suppress the note of my late friend Mr. Tyrwhitt, a note that seems to be treated with civilities that degrade its value, and with a neglect that few of its author's opinions have deserved. My inability to offer such a defence of his present one, as he himself could undoubtedly have supplied, is no reason why it should be prevented from exerting its own proper influence on the reader. STEEVENS.

The poet has used the same mode of expression in *The Merchant of Venice*, Act I. Sc. I. :

“ O my Antonio, I do know of those  
“ Who therefore only are reputed wise,  
“ For saying nothing ; who, I'm very sure,  
“ If they should speak, would *almost damn* those ears,  
“ Which, hearing them, would call their brothers fools.”

And there the allusion is evident to the gospel-judgment against those, who calls their brothers fools. I am therefore inclined to believe, that the true reading here is :

“ A fellow almost damn'd in a fair *life* ;”

and that Shakspeare alludes to the judgment denounced in the gospel against those *of whom all men speak well*.

The character of Cassio is certainly such, as would be very likely to draw upon him all the peril of this denunciation, literally understood. Well-bred, easy, sociable, good natured ; with abilities enough to make him agreeable and useful, but not sufficient to excite the envy of his equals, or to alarm the jealousy of his superiors. It may be observed too, that Shakspeare has thought it proper, to make Iago, in several other passages, bear his testimony to the amiable qualities of his rival. In Act V. Sc. I. he speaks thus of him :

“ ——— if Cassio do remain,  
“ He hath a *daily beauty in his life*,  
“ That makes me ugly.”

I will only add, that, however hard or far-fetched this allusion (whether Shakspeare's or only mine) may seem to be, Archbishop Sheldon had exactly the same conceit, when he made that singular compliment, as the writer calls it, [Biograph. Britan. Art. Temple,] to a nephew of Sir William Temple, that “ he had the curse of the gospel, because all men spoke well of him.”

TYRWHITT.

And I,—of whom his eyes had seen the proof,  
At Rhodes, at Cyprus; and on other grounds

That Mr. Tyrwhitt has given us Shakspeare's genuine word and meaning I have not the least doubt. Bianca is evidently a courtesan of Cyprus, and Cassio, of course, not yet acquainted with her. But even admitting that she might have followed him thither, and got comfortably settled in a "house," still, I think, the improbability of his having any intention to marry her is too gross for consideration. What, the gallant Cassio, the friend and favourite of his general, to marry a "customer," a "fitchew," a "huswife who by selling her desires buys herself bread and clothes!" Iago, indeed, pretends that she had given out such a report, but it is merely with a view to make Cassio laugh the louder. There can be no reason for his practising any similar imposition upon Roderigo. RITSON.

<sup>1</sup> — theorick,] *Theorick*, for *theory*. So, in The Proceedings against Garnet on the Powder-Plot: "— as much deceived in the *theoricke* of trust, as the lay disciples were in the practice of conspiracie." STEEVENS.

This was the common language of Shakspeare's time. See All's Well that Ends Well, Act IV. Sc. III. MALONE.

<sup>2</sup> Wherein the toged CONSULS —] *Consuls*, for *counsellors*.

WARBURTON.

Sir Thomas Hanmer reads, *council*. Mr. Theobald would have us read, *counsellors*. Venice was originally governed by *consuls*: and *consuls* seems to have been commonly used for *counsellors*, as afterwards in this play. In Albion's Triumph, a Masque, 1631, the Emperor Albanact is said to be "attended by fourteen *consuls*." Again: "— the habits of the *consuls* were after the same manner." Geoffrey of Monmouth, and Matthew Paris after him, call both dukes and earls, *consuls*. STEEVENS.

The *rulers of the state*, or civil governours. The word is used by Marlowe, in the same sense, in Tamburlaine, a tragedy, 1590:

"Both we will raigne as *consuls* of the earth." MALONE.

By *toged* perhaps is meant *peaceable*, in opposition to the *warlike* qualifications of which he had been speaking. He might have formed the word in allusion to the Latin adage,—*Cedant arma togæ*. STEEVENS.

The folio reads *tongued*, which agrees better with the words which follow: "mere *prattle* without practice." BOSWELL.

<sup>3</sup> More than a spinster; unless the BOOKISH theorick,

Wherein the toged consuls can propose

As masterly AS HE: mere prattle without practice,] This play has many redundant lines, like the first and third of the foregoing. I cannot help regarding the words distinguished by small capitals, as interpolations. In the opening scene of

Christian and heathen, — must be be-lee'd and calm'd<sup>4</sup>

By debtor<sup>5</sup> and creditor, this counter-caster<sup>6</sup>;  
He, in good time, must his lieutenant be,  
And I, (God \* bless the mark!<sup>7</sup>) his Moor-ship's<sup>8</sup>  
ancient.

\* Omitted in the first folio.

King Henry V. Shakspeare thought it unnecessary to join an epithet to *thetrick*; and if the monosyllables—as *he*, were omitted, would Iago's meaning halt for want of them? STEEVENS.

<sup>4</sup> — must be BE-LEE'D and calm'd —] The old quarto—*led*. The first folio reads, *be-lee'd*: but that spoils the measure. I read, *let*, hindered. WARBURTON.

*Be-lee'd* suits to *calm'd*, and the measure is not less perfect than in many other places. JOHNSON.

*Be-lee'd* and *be-calm'd* are terms of navigation.

I have been informed that one vessel is said to be in the *lee* of another, when it is so placed that the wind is intercepted from it. Iago's meaning therefore is, that Cassio had got the wind of him, and *be-calm'd* him from going on.

To *be-calm* (as I learn from Falconer's Marine Dictionary,) is likewise to obstruct the current of the wind in its passage to a ship, by any contiguous object. STEEVENS.

<sup>5</sup> By DEBITOR —] All the modern editors read—by *debtor*; but *debitor* (the reading of the old copies) was the word used in Shakspeare's time. So, in Sir John Davies's Epigrams, 1598:

“There stands the constable, there stands the whore,—

“There by the serjeant stands the *debitor*.”

See also the passage quoted from Cymbeline, n. 6. MALONE.

<sup>6</sup> — this COUNTER-CASTER;] It was anciently the practice to reckon up sums with *counters*. To this Shakspeare alludes again in Cymbeline, Act V: “—it sums up thousands in a trice: you have no true debtor and creditor, but it; of what's past, is, and to come, the discharge. Your neck, sir, is pen, book, and *counters* ;” &c. Again, in Acolastus, a comedy, 1540: “I wyl cast my *counters*, or with *counters* make all my rekenynges.”

STEEVENS.

So, in The Winter's Tale: “—fifteen hundred shorn,—What comes the wool to?—I cannot do't without *counters*.”

MALONE.

<sup>7</sup> — bless the mark!] Kelly. in his comments on Scots proverbs, observes, that the Scots, when they compare person to person, use this exclamation.

ROD. By heaven, I rather would have been his hangman.

IAGO. But there's no remedy, 'tis the curse of service ;

Preferment goes by letter <sup>9</sup>, and affection,  
Not by the old gradation <sup>1</sup>, where each second  
Stood heir to the first. Now, sir, be judge yourself,  
Whether I in any just term am affin'd <sup>2</sup>  
To love the Moor.

ROD. I would not follow him then.

IAGO. O, sir, content you ;  
I follow him to serve my turn upon him :  
We cannot all be masters, nor all masters

I find, however, this phrase in Churchyard's Tragical Discourse of a Dolorous Gentlewoman, &c. 1593 :

" Not beauty here I claime by this my talke,  
" For browne and blacke I was, *God blesse the marke!*  
" Who calls me fair dooth scarce know cheese from chalke :  
" For I was form'd when winter nights was darke,  
" And nature's workes tooke light at little sparke ;  
" For kinde in scorne had made a moulde of jette,  
" That shone like cole, wherein my face was set."

It is singular that both Churchyard and Shakspeare should have used this form of words with reference to a black person.

STEEVENS.

Churchyard uses it in Henry IV. Part I. without any such reference :

" Of guns and drums and wounds, *God save the mark!*"

BOSWELL.

<sup>8</sup> — his MOORSHIP'S —] The first quarto reads—his *worship's*.

STEEVENS.

<sup>9</sup> — by letter,] *By recommendation* from powerful friends.

JOHNSON.

<sup>1</sup> Not by the old gradation,] *Old gradation*, is *gradation* established by *ancient* practice. JOHNSON.

<sup>2</sup> Whether I in any just term am AFFIN'D —] *Affin'd* is the reading of the third quarto and the first folio. The second quarto and all the modern editions have *assign'd*. The meaning is,—  
" Do I stand *within* any such *terms* of propinquity, or relation to the Moor, as that it is my duty to love him?" JOHNSON.

The original quarto, 1622, has *assign'd*, but it was manifestly an error of the press. MALONE.

Cannot be truly follow'd. You shall mark  
Many a duteous and knee-crooking knave,  
That, doting on his own obsequious bondage,  
Wears out his time, much like his master's ass,  
For nought but provender; and, when he's old,  
cashier'd<sup>3</sup>;

Whip me such honest knaves<sup>4</sup>: Others there are,  
Who, trimm'd in forms and visages of duty,  
Keep yet their hearts attending on themselves;  
And, throwing but shows of service on their lords,  
Do well thrive by them, and, when they have lin'd  
their coats,

Do themselves homage: these fellows have some soul;

And such a one do I profess myself.

For, sir <sup>5</sup>,

It is as sure as you are Roderigo,  
Were I the Moor, I would not be Iago :  
In following him, I follow but myself ;  
Heaven is my judge, not I for love and duty,  
But seeming so, for my peculiar end :  
For when my outward action doth demonstrate  
The native act and figure of my heart  
In compliment extern<sup>6</sup>, 'tis not long after  
But I will wear my heart upon my sleeve

<sup>3</sup> For nought but provender; AND, when HE's old, cashier'd;] Surely, this line was originally shorter. We might safely read—  
"For nought but provender; when old, cashier'd."

STEEVENS.

<sup>4</sup> — honest KNAVES:] *Knave* is here for *servant*, but with a sly mixture of contempt. JOHNSON.

<sup>s</sup> For, sir,] These words, which are found in all the ancient copies, are omitted by Mr. Pope, and most of our modern editors.

STEEVENS.

<sup>6</sup> In compliment EXTERN,] In that which I do only for an outward show of civility. JOHNSON.

So, in Sir W. D'Avenant's *Albovine*, 1629 :

“ ——— that in sight *extern*

"A patriarch seems." STEEVENS.

For daws to peck at<sup>7</sup>: I am not what I am.

ROD. What a full fortune does the thick-lips  
owe<sup>8</sup>,

If he can carry't thus!

IAGO.

Call up her father,  
Rouse him: make after him, poison his delight,

<sup>7</sup> For DAWs, &c.] The first quarto reads,—For *doves*—.

STEEVENS.

I have adhered to the original copy, because I suspect Shakespeare had in his thoughts a passage in Lyly's *Euphues* and his *England*, 1580: "As all coynes are not good that have the image of Cæsar, nor all gold that is coyned with the kinges stampe, so all is not truth that beareth the shew of godlinesse, nor all friends that beare a faire face. If thou pretend such love to *Euphues*, carry *thy heart on the backe of thy hand*, and thy tongue in thy palme, that I may see what is in thy minde, and thou with thy finger claspe thy mouth.—I can better take a blister of a nettle, than a pricke of a rose; more willing that a raven should peck out mine eyes, than a *turtle peck at them*." MALONE.

I read with the folio. Iago certainly means to say, he would expose his heart as a prey to the most worthless of birds, i. e. *daws*, which are treated with universal contempt. Our author would scarcely have degraded the amiable tribe of *doves* to such an office; nor is the mention of them at all suitable to the harsh turn of Iago's speech. STEEVENS.

The poet, according to the reading of the quarto, meant to say that not only birds of prey, but gentle and timid doves, might peck at him with safety. MALONE.

<sup>8</sup> What a FULL FORTUNE does the thick-lips owe,] *Full fortune* is, I believe, a complete piece of good fortune, as in another scene of this play a *full soldier* is put for a *complete soldier*. So, in *Cymbeline*:

"Our pleasure his *full fortune* doth confine."

Again, in Chapman's version of the Fourth Book of Homer's *Odyssey*, we have—

"Jove did not only his *full fate* adorn,

"When he was wedded."

To *owe*, is in ancient language, to *own*, to *possess*. STEEVENS.  
So, in *Antony and Cleopatra*:

"—— not the imperious show

"Of the *full fortun'd* Cæsar—."

*Full* is used by Chaucer in the same sense in his *Troilus*, b. 1.:

"Sufficeth this, my *full* friend Pandare,

"That I have said —." MALONE.



Proclaim him in the streets ; incense her kinsmen,  
 And, though he in a fertile climate dwell,  
 Plague him with flies : though that his joy be joy,  
 Yet throw such changes \* of vexation on't,  
 As it may lose some colour.

ROD. Here is her father's house ; I'll call aloud.

IAGO. Do ; with like timorous accent, and dire  
 yell,

As when, by night and negligence, the fire  
 Is spied in populous cities<sup>9</sup>.

ROD. What ho ! Brabantio ! signior Brabantio,  
 ho !

IAGO. Awake ! what, ho ! Brabantio ! thieves !  
 thieves ! thieves !

Look to your house, your daughter, and your bags !  
 Thieves ! thieves !

*BRABANTIO, above, at a Window.*

BRA. What is the reason of this terrible summons ?

What is the matter there ?

ROD. Signior, is all your family within ?

\* First folio, *chances*.

<sup>9</sup> As when, by night and negligence, the fire  
 Is spied in populous cities.] The particle is used equivocally ;  
 the same liberty is taken by writers more correct :

“ The wonderful creature ! a woman of reason !

“ Never grave *out of* pride, never gay *out of* season.”

JOHNSON.

“ By night and negligence ” means, during the time of night and  
 negligence. M. MASON.

The meaning, as Mr. Edwards has observed, is, “ not that the  
 fire was spied by negligence, but the fire, which came by night  
 and negligence, was spied. And this double meaning to the same  
 word is common to Shakspeare with all other writers, especially  
 where the word is so familiar a one, as this is in question. Ovid  
 seems even to have thought it a beauty instead of a defect.”

MALONE.

*IAGO.* Are your doors lock'd<sup>1</sup>?

*BRA.* Why? wherefore ask you this?

*IAGO.* 'Zounds, sir, you are robb'd; for shame,  
put on your gown;

Your heart is burst<sup>2</sup>, you have lost half your soul;  
Even now, now, very now, an old black ram  
Is tuppung your white ewe<sup>3</sup>. Arise, arise;  
Awake the snorting citizens with the bell,  
Or else the devil will make a grandsire of you:  
Arise, I say.

*BRA.* What, have you lost your wits?

*ROD.* Most reverend signior, do you know my  
voice?

*BRA.* Not I; What are you?

*ROD.* My name is—Roderigo.

*BRA.* The worse \* welcome:  
I have charg'd thee, not to haunt about my doors:  
In honest plainness thou hast heard me say,  
My daughter is not for thee; and now, in madness,  
Being full of supper, and distempering draughts<sup>4</sup>,

\* First folio, *worser*.

<sup>1</sup> Are YOUR doors lock'd?] The first quarto reads—

“Are *all* doors lock'd?” STEEVENS.

<sup>2</sup> — is BURST,] i. e. broken. *Burst* for *broke* is used in our author's King Henry IV. Part II.: “— and then he *burst* his head for crouding among the marshal's men.” STEEVENS.

So, in *The Taming of the Shrew*, vol. v. p. 352:

“You will not pay for the glasses you have *burst*?”

<sup>3</sup> — TUPPING your white ewe.] In the north of England a ram is called a *tup*. MALONE.

I had made the same observation in the third Act of this play, Scene III. STEEVENS.

“— your *white ewe*.” It appears from a passage in Decker's *Q per se O*, 4to. 1612, that this was a term in the cant language used by vagabonds: “As the men haue nicke-names, so likewise haue the women: for some of them are called *the white ewe*, the *lambe*,” &c. STEEVENS.

<sup>4</sup> — DISTEMPERING draughts,] To be distempered with liquor,

Upon malicious bravery, dost thou come  
To start my quiet.

ROD. Sir, sir, sir, sir,——

BRA. But thou must needs be sure,  
My spirit \*, and my place, have in them power  
To make this bitter to thee.

ROD. Patience, good sir.

BRA. What tell'st thou me of robbing? this is  
Venice;

My house is not a grange <sup>5</sup>.

ROD. Most grave Brabantio,  
In simple and pure soul I come to you.

IAGO. 'Zounds †, sir, you are one of those, that  
will not serve God, if the devil bid you. Because  
we come to do you service, you think we are ruf-  
fians: You'll have your daughter covered with a  
Barbary horse; you'll have your nephews neigh to

\* First folio, *spirits*.

† First folio omits 'Zounds.

was, in Shakspeare's age, the phrase for intoxication. In Hamlet  
the King is said to be "marvellous *distempered* with wine."

MALONE.

See Henry V. Act II. Sc. II. STEEVENS.

—— this is Venice;

My house is not a GRANGE.] That is, "you are in a popu-  
lous city, not in a *lone house*, where a robbery might easily be  
committed." *Grange* is strictly and properly the farm of a monas-  
tery, where the religious repositied their corn. *Grangia*, Lat.  
from *Granum*. But in Lincolnshire, and in other northern coun-  
ties, they call every lone house, or farm which stands solitary, a  
*grange*. T. WARTON.

So, in T. Heywood's English Traveller, 1633 :

"—— to absent himself from home,

"And make his father's house but as a *grange*?" &c.

Again, in Daniel's Complaint of Rosamond, 1599 :

"—— soon was I train'd from court

"To a *solitary grange*," &c.

Again, in Measure for Measure : "—— at the moated *grange* re-  
sides this dejected Mariana." STEEVENS.

you<sup>6</sup>: you'll have coursers for cousins, and gennets for germans<sup>7</sup>.

BRA. What profane wretch art thou<sup>8</sup>?

<sup>6</sup> — your NEPHEWS neigh to you:] *Nephew*, in this instance, has the power of the Latin word *nepos*, and signifies a grandson, or any lineal descendant, however remote. So, A. of Wyntown, in his *Cronykil*, b. viii. ch. iii. v. 119:

“Hyr swne may be cald *newu*:

“This is of that word the wertu.”

Thus, also, in Spenser:

“And all the sons of these five brethren reign'd

“By due success, and all their *nephews* late,

“Even thrice eleven descents the crown obtain'd.”

Again, in Chapman's version of the *Odyssey*, b. xxiv. Laertes says of Telemachus his *grandson*:

“—— to behold my son

“And *nephew* close in such contention.”

Sir W. Dugdale very often employs the word in this sense: and without it, it would not be very easy to show how Brabantio could have *nephews* by the marriage of his *daughter*. Ben Jonson likewise uses it with the same meaning. The alliteration in this passage caused Shakspeare to have recourse to it.

STEEVENS.

See Richard III. Act IV. Sc. I. MALONE.

In Junius's *Nomenclature* by Higgins, 1585, *nepos* has no other explanation than *nephew*, *e filio filiâve natus*. The word *grandson* never occurs in Shakspeare. BOSWELL.

<sup>7</sup> — GENNETS for germans,] A *jennet* is a Spanish horse. So, in Heywood's *Rape of Lucrece*, 1630:

“—— there stays within my tent

“A winged *jennet*.” STEEVENS.

<sup>8</sup> What PROFANE wretch art thou?] That is, *what wretch of gross and licentious language?* In that sense Shakspeare often uses the word *profane*. JOHNSON.

It is so used by other writers of the same age:

“How far off dwells the house-surgeon?

“—— You are a *profane* fellow, i'faith.”

Again, in Ben Jonson's *Tale of a Tub*:

“By the sly justice, and his clerk *profane*.”

James Howell, in a dialogue prefixed to his edition of Cotgrave's *Dictionary*, in 1673, has the following sentence: “J'aiderois mieux estre trop ceremonieux, que trop *prophane* :” which he thus also anglicises—“I had rather be too ceremonious, than too *prophane*.” STEEVENS.

*IAGO.* I am one, sir, that comes \* to tell you, your daughter and the Moor are now making the beast with two backs<sup>9</sup>.

*BRA.* Thou art a villain.

*IAGO.* You are—a senator.

*BRA.* This thou shalt answer ; I know thee, Roderigo.

*ROD.* Sir, I will answer any thing. But I beseech you,

[If't be your pleasure<sup>1</sup>, and most wise consent,  
(As partly, I find, it is,) that your fair daughter,  
At this odd-even and dull watch o'the night<sup>2</sup>,

\* First folio, *come*.

<sup>9</sup> — your daughter and the Moor are now making the BEAST WITH TWO BACKS.] This is an ancient proverbial expression in the French language, whence Shakspeare probably borrowed it ; for in the *Dictionnaire des Proverbes Françaises*, par G. D. B. Bruxelles, 1710, 12mo. I find the following article : “ *Faire la bête a deux dos,*” pour dire, faire l'amour.” PERCY.

In the *Dictionnaire Comique*, par le Roux, 1750, this phrase is more particularly explained under the article *Bete* : “ *Faire la bete a deux dos.*—Maniere de parler qui signifie etre couché avec une femme ; faire le deduit.”—“ Et faisoient tous deux souvent ensemble *la bete a deux dos* joyeusement.” *Rabelais*, liv. i. There was a translation of *Rabelais* published in the time of Shakspeare. MALONE.

<sup>1</sup> [If't be your pleasure, &c.] The lines printed in crotchets are not in the first edition, but in the folio of 1623. JOHNSON.

<sup>2</sup> At this ODD EVEN and dull watch o'the night,] The *even of night* is *midnight*, the time when night is divided into *even* parts.

JOHNSON.

*Odd* is here ambiguously used, as it signifies *strange*, *uncouth*, or *unwonted* ; and as it is opposed to *even*.

But this expression, however explained, is very harsh.

STEEVENS.

This *odd even* is simply the interval between twelve at night and one in the morning. HENLEY.

By this singular expression,—“ this *odd-even* of the night,” our poet appears to have meant, that it was just approaching to, or just past, that it was doubtful whether at that moment it stood at the point of midnight, or at some other less equal division of the

Transported—with no worse nor better guard,  
 But with a knave of common hire, a gondolier,—  
 To the gross clasps of a lascivious Moor,—  
 If this be known to you, and your allowance<sup>3</sup>,  
 We then have done you bold and saucy wrongs ;  
 But, if you know not this, my manners tell me,  
 We have your wrong rebuke. Do not believe,  
 That, from the sense of all civility<sup>4</sup>,  
 I thus would play and trifle with your reverence :  
 Your daughter,—if you have not given her leave,—

twenty-four-hours ; which a few minutes either before or after midnight would be.

So, in Macbeth :

“ ——— What is the *night* ?

“ *Lady M.* Almost at *odds with morning, which is which.*”

Shakspeare was probably thinking of his boyish school play, *odd or even*. MALONE.

Surely, “ almost at odds with morning ” signifies, almost *entering into conflict* with it. Thus, in Timon of Athens :

“ ’Tis honour, with most lands to be at odds —.”

In King Henry VI. Part III. we find an idea similar to that in Macbeth :

“ ——— like the *morning’s war*,

“ When dying clouds *contend* with growing light.”

STEEVENS.

Mr. Steevens’s explanation perfectly agrees with mine, except that he has taken no notice of the close of my quotation from Macbeth, *which is which*, produced for the purpose of confirming what I had said of the time being doubtful. MALONE.

<sup>3</sup> — and your ALLOWANCE,] i. e. done with your *approbation*.

So, in Troilus and Cressida :

“ A stirring dwarf we do *allowance* give

“ Before a sleeping giant ! ”

Again, in King Lear :

“ ——— If your sweet sway

“ *Allow* obedience.” MALONE.

<sup>4</sup> That, FROM the sense of all civility,] That is, *in opposition to, or departing from*, the sense of all civility. So, in Twelfth-Night :

“ But this is *from* my commission—.”

Again, in The Mayor of Queenborough, by Middleton, 1661 :

“ But this is *from* my business.” MALONE.

I say again, hath made a gross revolt ;  
 Tying her duty, beauty, wit, and fortunes,  
 In an extravagant<sup>5</sup> and wheeling stranger<sup>6</sup>,  
 Of here and every where: Straight satisfy yourself:]  
 If she be in her chamber, or your house,  
 Let loose on me the justice of the state  
 For thus deluding you<sup>7</sup>.

*BRA.* Strike on the tinder, ho!

Give me a taper ;—call up all my people :—  
 This accident is not unlike my dream ;  
 Belief of it oppresses me already :—  
 Light, I say ! light ! *[Exit, from above.*

*IAGO.* Farewell ; for I must leave you :  
 It seems not meet, nor wholesome to my place,  
 To be produc'd<sup>8</sup> (as, if I stay, I shall,)  
 Against the Moor : For, I do know, the state,—  
 However this may gall him with some check<sup>9</sup>,—

<sup>5</sup> In an EXTRAVAGANT—] *Extravagant* is here used in its Latin signification, for *wandering*. Thus, in *Hamlet*: “The *extravagant*, and erring spirit—.” STEEVENS.

This use of the word is not peculiar to Shakspeare. It is found in Sir Henry Wotton's *Paralell*, &c. “These two accidents precisely true, and known to few, I have reported as not altogether *extravagant* from my purpose.” MALONE.

<sup>6</sup> Tying her duty, beauty, wit, and fortunes,

In an extravagant and wheeling stranger.] Thus the old copies, for which the modern editors, following Mr. Pope, have substituted—*To an extravagant*, &c. In *King Lear*, we find—“And hold our lives *in* mercy ;” (not *at* mercy ;) in *The Winter's Tale*—“he was torn to pieces *with* a bear,” not “*by* a bear ;” and in *Hamlet* :

“To let this canker of our nature come

“*In* further evil.”

So, in the next scene, we have “——*in* your part,” not “——*on* your part.” We might substitute modern for ancient phraseology in all these passage with as much propriety as in the present. MALONE.

<sup>7</sup> FOR THUS DELUDING YOU.] The first quarto reads,—For *this delusion*. STEEVENS.

<sup>8</sup> To be PRODUC'D—] The folio reads,—*produced*. STEEVENS.

<sup>9</sup> —some CHECK,] Some rebuke. JOHNSON.





With the Moor, say'st thou?—Who would be a father?—

How didst thou know 'twas she?—O, thou deceiv'st me

Past thought<sup>4</sup>!—What said she to you?—Get more tapers;

Raise all my kindred.—Are they married, think you?

ROD. Truly, I think, they are.

BRA. O heaven!—How got she out!—O treason of the blood!—

Fathers, from hence trust not your daughters' minds  
By what you see them act.—Is there not charms<sup>5</sup>,  
By which the property of youth and maidhood  
May be abus'd<sup>6</sup>? Have you not read, Roderigo,  
Of some such thing?

ROD. Yes, sir; I have indeed\*.

BRA. Call up my brother.—O, that † you had had her!—

Some one way, some another.—Do you know

\* Quarto, *I have, sir.*

† First folio, *would.*

<sup>4</sup> — O, thou deceiv'st me

Past thought!] Thus the quarto, 1622. The folio, 1623, and the quartos, 1630 and 1655, read:

“ — O, she deceives me

“ Past thought! — ”

I have chosen the apostrophe to his absent daughter, as the most spirited of the two readings. STEEVENS.

<sup>5</sup> — ARE there not charms,] Thus the second folio. The first, and the quarto, ungrammatically read,—*Is there not, &c.* Mr. Malone follows the oldest copies, and observes that the words —*Is there not charms, &c.* mean—*Is there not such a thing as charms?* STEEVENS.

<sup>6</sup> By which the property of youth and maidhood

May be ABUS'D?] By which the faculties of a young virgin may be infatuated, and made subject to illusions and false imagination:

“ — wicked dreams abuse

“ The curtain'd sleep.” *Macbeth.* JOHNSON.

“ — and maidhood — ” The quartos read—and *manhood*—.

STEEVENS.

Where we may apprehend her and the Moor?

ROD. I think, I can discover him ; if you please  
To get good guard, and go along with me.

BRA. Pray you, lead on<sup>7</sup>. At every house I'll  
call ;

I may command at most ;—Get weapons, ho !

And raise some special officers of night<sup>8</sup>.—

On, good Roderigo ;—I'll deserve your pains.

[*Exeunt.*]

<sup>7</sup> Pray YOU, LEAD ON.] The first quarto reads,—Pray lead *me*  
ON. STEEVENS.

<sup>8</sup> —of NIGHT.] Thus the original quarto, 1622 ; for which  
the editor of the folio substituted—officers of *might* ; a reading  
which all the modern editors have adopted. I have more than  
once had occasion to remark that the quarto readings were some-  
times changed by the editor of the folio, from ignorance of our  
poet's phraseology or meaning.

I have no doubt that Shakspeare, before he wrote this play,  
read The Commonwealth and Government of Venice, translated  
from the Italian by Lewes Lewkenor, and printed in quarto, 1599 ;  
a book prefixed to which we find a copy of verses by Spenser.  
This treatise furnished our poet with the knowledge of those  
*officers of night*, whom Brabantio here desires to be called to his  
assistance.

“For the greater expedition thereof, of these kinds of judge-  
ments, the heades or chieftaines of the *officers by night* do obtaine  
the authority of which the advocates are deprived. These *officers*  
*of the night* are six, and six likewise are those meane officers, that  
have only power to correct base vagabonds and trifling offences.

“Those that do execute this office are called heades of the  
tribes of the city, because out of every tribe, (for the city is di-  
vided into six tribes,) there is elected an *officer of the night*, and  
a head of the tribe.—The duty of eyther of these officers is, to  
keepe a watch every other night by turn, within their tribes ;  
and, now the one, and then the other, to make rounds about his  
quarter, till the dawning of the day, being always guarded and  
attended on with weaponed officers and serjeants, and to see that  
there be not any disorder done in the darkness of the night,  
which alwaies emboldeneth men to naughtinesse ; and that there  
be not any houses broken up, nor thieves nor rogues lurking in  
corners with intent to do violence.” *Commonwealth of Venice*,  
pp. 97, 99. MALONE.

It has been observed by Mr. Malone, in *Romeo and Juliet*,  
(See Vol. V. p. 237.) that there is no *watch* in Italy. How

## SCENE II.

The same. Another Street.

*Enter OTHELLO, IAGO, and Attendants.*

IAGO. Though in the trade of war I have slain men,  
Yet do I hold it very stuff o'the conscience<sup>9</sup>,  
To do no contriv'd murder ; I lack iniquity  
Sometimes, to do me service : Nine or ten times  
I had thought to have yerk'd \* him here under the ribs.

OTH. 'Tis better as it is.

IAGO. Nay, but he prated<sup>1</sup>,

\* First folio, *jerked*.

does that assertion quadrate with the foregoing account of officers of the night ?" STEEVENS.

I have said in the passage referred to, that this objection has been made by others, and have not given the observation as my own. But although it is proved from Lewkenor, that there were officers of the night at Venice, it by no means follows that the same was the case at Verona. I may add, that after Mr. Steevens had acquiesced in the corrupted reading for twenty years, he might have accepted my restoration of the author's text without cavilling at the note which contained it. MALONE.

<sup>9</sup> — STUFF O'THE CONSCIENCE,] This expression to common readers appears harsh. *Stuff* of the conscience is, *substance* or *essence* of the conscience. *Stuff* is a word of great force in the Teutonic languages. The elements are called in Dutch, *Hoofdstoffen*, or *head stuffs*. JOHNSON.

Again, in King Henry VIII. :

"You're full of heavenly *stuff*," &c.

Frisch's German Dictionary gives this explanation of the word *stuff* : " — materies ex qua aliquid fieri poterit." STEEVENS.

Shakspeare in Macbeth uses this word in the same sense, and in a manner yet more harsh :

"Cleanse the *stuff'd* bosom of that perilous *stuff*."

HOLT WHITE.

<sup>1</sup> — he prated,] Of whom is this said ? Of Roderigo ?

STEEVENS.

And spoke such scurvy and provoking terms  
 Against your honour,  
 That, with the litle godliness I have,  
 I did full hard forbear him. But, I pray, sir \*,  
 Are you fast married ? for, be sure of this †,—  
 That the magnifico <sup>2</sup> is much beloved ;  
 And hath, in his effect, a voice potential  
 As double as the duke's <sup>3</sup> ; he will divorce you ;

\* First folio, *I pray you, sir.*

† First folio, *be assured of this.*

<sup>2</sup> — the MAGNIFICO —] “ The chief men of Venice are by a peculiar name called *magnifici*, i. e. *magnificoes*.” *Minsheu's Dictionary*. See too Volpone. TOLLET.

<sup>3</sup> — a voice potential

As DOUBLE as the duke's :] It appears from Thomas's History of Italy, 4to. 1560, to have been a popular opinion, though a false one, that the duke of Venice had a *double* voice : “ Whereas,” says he, “ many have reported, the duke in ballotynge should have *two voices* ; it is nothings so ; for in giving his voice he hath but one ballot, as all others have.” Shakspeare, therefore, might have gone on this received opinion, which he might have found in some other book. Supposing, however, that he had learned from this very passage that the duke had *not* a double voice in the Council of Seven, yet as he has a vote in each of the various councils of the Venetian state, (a privilege which no other person enjoys,) our poet might have thought himself justified in the epithet which he has here used ; and this circumstance, which he might have found in a book already quoted, Contareno's Commonwealth and Government of Venice, 4to. 1599, was, I believe, here in his thoughts.

“ The *duke* himself also, if he will, may use the authority of an advocator or president, and make report to the councell of any offence, and of any amercement or punishment that is thereupon to be inflicted ;—for *so great is the prince's authoritie, that he may, in whatsoever court, adjoine himselfe to the magistrate therein, being president, as his colleague and companion, and have EQUAL POWER WITH THE OTHER PRESIDENTS*, that he might so by this means be able to look into all things,” p. 41. Again, *ibidem*, p. 42 : “ Besides this, this prince [i. e. the *duke*,] hath in every councell equal authoritie with any of them, for one suffrage or lotte.” Thus we see, though he had not a double voice in any one assembly, yet as he had a vote in all the various assemblies, his voice, thus *added* to the voice of each of the presidents of those assem-

Or put upon you what restraint and grievance  
The law (with all his might, to enforce it on,)  
Will give him cable.

OTH.

Let him do his spite :  
My services, which I have done the signiory,  
Shall out-tongue his complaints. 'Tis yet to know,  
(Which, when I know that boasting is an honour,  
I shall promulgate<sup>4</sup>;) I fetch my life and being  
From men of royal siege<sup>5</sup>; and my demerits<sup>6</sup>

blies, might with strict propriety be called *double*, and *potential*.—*Potential*, Dr. Johnson thinks, means *operative*, having the *effect*, (by *weight* and *influence*,) without the external actual property. It is used, he conceives, “in the sense of science; a caustick is called *potential* fire.” I question whether Shakspeare meant more by the word than *operative*, or *powerful*. MALONE.

*Double* and *single* anciently signified *strong* and *weak*, when applied to liquors, and perhaps to other objects. In this sense the former epithet may be employed by Brabantio, and the latter by the Chief Justice speaking to Falstaff: “Is not your wit *single*?” When Macbeth also talks of his “*single* state of man,” he may mean no more than his *weak* and debile state of mind.

“———— a voice *potential*

“As *double* as the duke’s,”

may therefore only signify, that Brabantio’s voice, as a *magnifico*, was as forcible as that of the duke. STEEVENS.

“The *double* voice” of Brabantio refers to the opinion, which (as being a *magnifico*, he was no less entitled to, than the duke himself,) *either*, of nullifying the marriage of his daughter, contracted without his consent; *or*, of subjecting Othello to fine and imprisonment, for having seduced an heiress. HENLEY.

<sup>4</sup> ————— ‘Tis yet to know,

(Which, when I know that boasting is an honour,

I shall promulgate,)] Thus the folio. The quarto, 1622, reads —

“———— ‘Tis yet to know

“That boasting is an honour.

“I shall promulgate, I fetch,” &c. MALONE.

The quarto 1622 reads—*provulgate*. BOSWELL.

<sup>5</sup> —men of royal *siege*;] Men who have sat upon royal thrones.

The quarto has—“men of royal *height*.” *Siege* is used for *seat* by other authors. So, in Stowe’s Chronicle, p. 575: “there was set up a throne or *siege royall* for the king.”

May speak, unbonneted<sup>7</sup>, to as proud a fortune  
As this that I have reach'd : For know, Iago,

Again, in Spenser's *Fairy Queen*, b. ii. c. vii. :

"A stately *siege* of sovereign majesty." STEEVENS.

So, in Grafton's *Chronicle*, p. 443 : "Incontinent after that he was placed in the *royal siege*," &c. MALONE.

<sup>6</sup> — and my DEMERITS —] *Demerits* has the same meaning in our author, and many others of that age, as *merits* :

"Opinion, that so sticks on Martius, may

"Of his *demerits* rob Cominius." *Coriolanus*.

Again, in Dugdale's *Warwickshire*, p. 850, edit. 1730 : "Henry Conway, esq. for his singular *demerits* received the dignity of knighthood."

*Mereo* and *demereo* had the same meaning in the Roman language. STEEVENS.

<sup>7</sup> May speak, UNBONNETED,] Thus all the copies read. It should be—*unbonneting*, i. e. without putting off the bonnet.

POPE.

I do not see the propriety of Mr. Pope's emendation, though adopted by Dr. Warburton. *Unbonneting* may as well be, *not putting on*, as *not putting off*, the bonnet. Hanmer reads *e'en bonneted*. JOHNSON.

To speak *unbonneted*, is to speak *with the cap off*, which is directly opposite to the poet's meaning. Othello means to say, that his birth and services set him upon such a rank, that he may speak to a senator of Venice with his hat on ; i. e. without showing any marks of deference or inequality. I therefore am inclined to think Shakspeare wrote —

"*May speak*, and, *bonneted*," &c. THEOBALD.

*Bonnetter* (says Cotgrave) is to *put off one's cap*. So, in *Coriolanus* : "Those who are supple and courteous to the people, *bonneted* without any further deed to heave them at all into their estimation." *Unbonneted* may therefore signify, *without taking the cap off*. We might, I think, venture to read *imbonneted*. It is common with Shakspeare to make or use words compounded in the same manner. Such are *impawn*, *impaint*, *impale*, and *inmask*. Of all the readings hitherto proposed, that of Mr. Theobald is, I think, the best. STEEVENS.

The objection to Mr. Steevens's explanation of *unbonneted*, i. e. *without taking the cap off*, is, that Shakspeare has himself used the word in *King Lear*, Act III. Sc. I. with the very contrary signification, namely, *for one whose cap is off* :

"——— *Unbonneted* he runs,

"And bids what will take all."

But that I love the gentle Desdemona,  
 I would not my unhoused<sup>s</sup> free condition  
 Put into circumscription and confine  
 For the sea's worth<sup>9</sup>. But, look ! what lights come  
 yonder ?

He might, however, have employed the word here in a different sense. MALONE.

*Unbonneted*, is *uncovered, revealed, made known*. In the second Act and third Scene of this play we meet with an expression similar to this : “ — you *unlace* your reputation ; ” and another in *As You Like It*, Act IV. Sc. I. : “ Now *unmuzzle* your wisdom.”

A. C.

Mr. Fuseli (and who is better acquainted with the sense and spirit of our author ?) explains this contested passage as follows ;

“ I am his equal or superior in rank ; and were it not so, such are my demerits, that, *unbonneted*, without the addition of patrician or senatorial dignity, they may speak to as proud a fortune,” &c.

“ At Venice, the *bonnet*, as well as the toge, is a badge of aristocratic honours to this day.” STEEVENS.

<sup>s</sup> — unhoused — ] Free from *domestick* cares. A thought natural to an adventurer. JOHNSON.

Othello talking as a soldier, *unhoused* may signify the having no settled house or habitation. WHALLEY.

<sup>9</sup> For the sea's worth.] I would not marry her, though she were as rich as the Adriatick, which the Doge annually marries.

JOHNSON.

As the gold ring annually thrown by the Doge into the Adriatick, cannot be said to have much enriched it, I believe the common and obvious meaning of this passage is the true one.

The same words occur in Sir W. D'Avenant's *Cruel Brother*, 1630 :

“ — he would not lose that privilege

“ *For the sea's worth.* ”

Perhaps the phrase is proverbial.

Pliny the naturalist has a chapter on *the riches of the sea*.

Again, in *The Winter's Tale* :

“ — for all the sun sees, or

“ The close earth wombs, or *the profound sea hides*

“ *In unknown fathoms,* ” &c.

Again, in *King Henry V.* Act I. :

“ — As rich with praise,

“ As is the ooze, and *bottom of the sea*,

“ With sunken wreck, and sunless treasures.” STEEVENS.

*Enter CASSIO, at a distance, and certain Officers with Torches.*

*IAGO.* These are the raised father, and his friends :  
You were best go in.

*OTH.* Not I : I must be found ;  
My parts, my title, and my perfect soul,  
Shall manifest me rightly. Is it they ?

*IAGO.* By Janus, I think no.

*OTH.* The servants of the duke, and my lieutenant.

The goodness of the night upon you, friends <sup>1</sup> !  
What is the news ?

*CAS.* The duke does greet you, general ;  
And he requires your haste, post-haste appearance <sup>2</sup> ;  
Even on the instant.

*OTH.* What is the matter, think you ?

*CAS.* Something from Cyprus, as I may divine ;  
It is a business of some heat : the gallies  
Have sent a dozen sequent messengers <sup>3</sup>  
This very night at one another's heels ;  
And many of the consuls <sup>4</sup>, rais'd, and met,  
Are at the duke's already : You have been hotly  
call'd for ;

When, being not at your lodging to be found,

<sup>1</sup> The goodness of the night upon you, friends !] So, in Measure for Measure :

“ The best and wholsomest spirits of the night

“ Envelop you, good Provost !” STEEVENS.

<sup>2</sup> — your haste, post-haste appearance,] The comma, hitherto placed after *haste*, should be a hyphen. Your *haste-post-haste appearance* is your *immediate appearance*. The words “ Haste, post, haste,” were in our author's time usually written on the cover of packets, or letters, sent express. RITSON.

<sup>3</sup> — SEQUENT messengers—] The first quarto reads—*requent messengers*. STEEVENS.

<sup>4</sup> — the consuls,] See p. 222, n. 2. STEEVENS.



The senate hath sent about <sup>5</sup> three several quests,  
To search you out.

OTH. 'Tis well I am found by you.  
I will but spend a word here in the house,  
And go with you. [Exit.

CAS. Ancient, what makes he here?

IAGO. 'Faith, he to-night hath boarded a land  
carack <sup>6</sup>;

If it prove lawful prize, he's made for ever.

CAS. I do not understand.

<sup>5</sup> The senate hath sent ABOUT —] The early quartos, and all the modern editors, have—

"The senate sent *above* three several quests,—"  
The folio—

"The senate *hath* sent *about*," &c.

That is, *about* the city. I have adopted the reading of the folio.  
JOHNSON.

Quests are, on this occasion, *searches*. So, in Heywood's Brazen Age, 1613:

"Now, if in all his *quests*, he be withheld."

An ancient MS. entitled The Boke of Huntynge that is cleped Mayster of Game, has the following explanation of the word *quest*: "This word *quest* is a terme of herte hunters of beyonde the see; and is thus moche to say as whan the hunter goth to fynde of the hert and to herborow him." STEEVENS.

<sup>6</sup> — a land CARACK;] A *carack* is a ship of great bulk, and commonly of great value; perhaps what we now call a *galleon*.

JOHNSON.

So, in Beaumont and Fletcher's Coxcomb:

"—— they'll be freighted;

"They're made like *caracks*, all for strength and stowage."  
STEEVENS.

The first ships that came richly laden from the West Indies to Europe were those from the Caraccas, part of the Spanish settlements; and some years ago a Caracca ship generally proved a very rich prize. M. MASON.

A *carack*, or *carick*, (for so it was more frequently written in Shakspeare's time,) is of higher origin, and was denominated from the Spanish word, *caraca*, which signifies a vessel of great bulk, constructed to carry a heavy burthen. The Spanish *caraca*, Minsheu thinks, may have been formed from the Italian *carico*, a lading, or freight. MALONE.

IAGO.

He's married.

CAS.

To who<sup>7</sup>?*Re-enter OTHELLO.*

IAGO. Marry, to—Come, captain, will you go?

OTH. Have with you<sup>8</sup>.

CAS. Here comes another troop to seek for you.

*Enter BRABANTIO, RODERIGO, and Officers of night, with Torches and Weapons.*IAGO. It is Brabantio:—general, be advis'd<sup>9</sup>;  
He comes to bad intent.

OTH.

Hola! stand there!

ROD. Signior, it is the Moor.

BRA.

Down with him, thief!

[*They draw on both sides.*]

<sup>7</sup> To who?] It is somewhat singular that Cassio should ask this question. In the third scene of the third Act, Iago says:

“Did Michael Cassio, when you woo'd my lady,

“Know of your love?

“*Oth. From first to last.*”

He who was acquainted with the object courted by his friend, could have little reason for doubting to whom he would be married. STEEVENS.

Cassio's seeming ignorance of Othello's courtship or marriage might only be affected; in order to keep his friend's secret, till it became publickly known. BLACKSTONE.

Or he might fear that Othello had proved false to the gentle Desdemona, and married another. MALONE.

How far this suspicious apprehension would have become the benevolent Cassio, the intimate friend of Othello, let the reader judge. STEEVENS.

<sup>8</sup> Have with you.] This expression denotes readiness. So, in the ancient Interlude of Nature, bl. l. no date:

“And saw that Glotony wold nedys begone;

“*Have with thee*, Glotony, quoth he anon,

“For I must go wyth thee.”

See Richard III. Act III. Sc. II. STEEVENS.

<sup>9</sup> —be ADVIS'D;] That is, be cool; be cautious; be discreet.

JOHNSON.

IAGO. You, Roderigo! come, sir, I am for you.

OTH. Keep up your bright swords, for the dew will rust them.—

Good signior, you shall more command with years, Than with your weapons.

BRA. O thou foul thief, where hast thou stow'd my daughter?

Damn'd as thou art, thou hast enchanted her:

For I'll refer me to all things of sense,

If she in chains of magick were not bound\*,

Whether a maid—so tender, fair, and happy;

So opposite to marriage, that she shunn'd

The wealthy curled darlings of our nation<sup>1</sup>,

Would ever have, to incur a general mock,

Run from her guardage to the sooty bosom

Of such a thing as thou: to fear, not to delight<sup>2</sup>.

\* Quarto omits this line.

<sup>1</sup> The wealthy *CURLED* darlings of our nation,] *Curled* is *elegantly and ostentatiously dressed*. He had not the hair particularly in his thoughts. JOHNSON.

On another occasion Shakspeare employs the same expression, and evidently alludes to *the hair*:

“If she first meet the *curled* Antony,” &c.

Sir W. D'Avenant uses the same expression in his *Just Italian*, 1630:

“The *curl'd* and silken nobles of the town.”

Again:

“Such as the *curled* youth of Italy.”

I believe Shakspeare has the same meaning in the present instance. Thus, Turnus, in the 12th *Æneid*, speaking of *Æneas*:

——— *fedare in pulvere crines*

*Vibratos calido ferro*——. STEEVENS.

That Dr. Johnson was mistaken in his interpretation of this line, is ascertained by our poet's *Rape of Lucrece*, where the hair is not merely alluded to, but expressly mentioned, and the epithet *curled* is added as characteristick of a person of the highest rank:

“Let him have time to tear his *curled* hair.”<sup>3</sup>

Tarquin, a king's son, is the person spoken of. Edgar, when he was “proud in heart and mind,” *curled his hair*. MALONE.

<sup>2</sup> Of such a thing as thou: to FEAR, not to delight.] To *fear*,

[Judge me the world<sup>3</sup>, if 'tis not gross in sense,  
That thou hast practis'd on her with foul charms;  
Abus'd her delicate youth with drugs, or minerals,  
That waken motion<sup>4</sup> :—I'll have it disputed on;

in the present instance, may mean—to *terrify*. So, in King Henry VI. Part III. :

“For Warwick was a bug that *fear'd* us all.”

The line spoken by Brabantio is redundant in its measure. It might originally have ran—

“Of such as thou; to fear, not to delight.”

Mr. Rowe, however, seems to have selected the words I would omit, as proper to be put into the mouth of Horatio, who applies them to Lothario :

“To be the prey of such a *thing* as thou art.” STEEVENS.

“——to *fear*, not to delight.” To one more likely to terrify than delight her. So, in the next scene (Brabantio is again the speaker) :

“To fall in love with what *she fear'd* to look on.”

Mr. Steevens supposes *fear* to be a verb here, used in the sense of to *terrify*; a signification which it formerly had. But *fear*, I apprehend, is a substantive, and poetically used for the object of fear. MALONE.

<sup>3</sup> [Judge me the world, &c.] The lines following in crotchets are not in the first edition, [1622.] POPE.

<sup>4</sup> Abus'd her delicate youth with drugs, or minerals,

That WAKEN MOTION:] [Old copy—*weaken*.] Hanmer reads with probability;

“That *waken* motion——.”

*Motion* in a subsequent scene of this play is used in the very sense in which Sir Thomas Hanmer would employ it :—“But we have reason to cool our *raging motions*, our carnal stings, our unbitted lusts.” STEEVENS.

To *weaken motion* is, to *impair the faculties*. It was till very lately, and may with some be still an opinion, that philtres or love potions have the power of perverting, and of course weakening or impairing both the sight and judgment, and of procuring fondness or dotage toward any unworthy object who administers them. And by *motion*, Shakspeare means the senses which are depraved and weakened by these fascinating mixtures, RITSON.

The folio, where alone this passage is found, reads :

“That *weaken* motion——.”

I have adopted Sir Thomas Hanmer's emendation, because I have a good reason to believe that the words *weaken* and *waken* were in Shakspeare's time pronounced alike, and hence the mis-

'Tis probable, and palpable to thinking.  
I therefore apprehend and do attach thee,]

take might easily have happened. *Motion* is elsewhere used by our poet precisely in the sense required here. So, in *Cymbeline*:

“ ——— for there's no *motion*

“ That tends to vice in man, but I affirm

“ It is the woman's part.”

Again, in *Hamlet*:

“ ——— sense sure you have,

“ Else could you not have *motion*.”

Again, in *Measure for Measure*:

“ ——— one who never feels

“ The wanton stings and *motions* of the sense.”

So also, in *A Mad World my Masters*, by Middleton, 1608:

“ And in myself sooth up adulterous *motions*,

“ And such an appetite as I know damns me.”

We have in the play before us—*waken'd wrath*, and I think in some other play of Shakspeare—*waken'd love*. So, in our poet's 117th Sonnet:

“ But shoot not at me in your *waken'd hate*.”

Ben Jonson in his preface to *Volpone* has a similar phraseology:

“ ——— it being the office of the comick poet to *stirre up gentle affections*.”

Mr. Theobald reads—That weaken *notion*, i. e. says he, her right conception and idea of things, understanding, judgment.

This reading, it must be acknowledged, derives some support from a passage in *King Lear*, Act II. Sc. IV:—“either his *notion weakens*, or his discernings are lethargy'd.” But the objection to it is, that no opiates or intoxicating potions or powders of any sort can distort or pervert the *intellects*, but by destroying them for a time; nor was it ever at any time believed by the most credulous, that *love-powders*, as they were called, could *weaken the understanding*, though it was formerly believed that they could *fascinate the affections*: or, in other words, *waken motion*.

Brabantio afterwards asserts:

“ That with some mixtures powerful o'er the *blood*

“ He wrought upon her.”

(Our poet, it should be remembered, in almost all his plays, uses *blood* for *passion*. See vol. vii. p. 41, 301, and many other places.) And one of the Senators asks Othello, not, whether he had *weaken'd* Desdemona's *understanding*, but whether he did—

“ ——— by indirect and forced courses

“ Subdue and *poison* this young maid's *affections*.”

The notion of the efficacy of love-powders was formerly so prevalent, that in the parliament summoned by King Richard the

For an abuser of the world<sup>5</sup>, a practiser  
Of arts inhibited and out of warrant :—  
Lay hold upon him ; if he do resist,  
Subdue him at his peril.

OTH. Hold your hands,  
Both you of my inclining, and the rest :  
Were it my cue to fight, I should have known it  
Without a prompter.—Where will you that I go  
To answer this your charge ?

BRA. To prison : till fit time  
Of law, and course of direct session,  
Call thee to answer.

Third, on his usurping the throne, it was publicly urged as a charge against lady Grey, that she had bewitched King Edward the Fourth, “by strange potions and amorous *charms*.” See Fabian, p. 495 ; Speed, p. 913, edit. 1632 ; and Habington’s History of King Edward the Fourth, p. 35. MALONE.

In the passages adduced by Mr. Steevens and Mr. Malone, to prove that *motion* signifies *lustful desires*, it may be remarked that the word derives this *peculiar meaning*, either from some epithet, or restrictive mode of expression, with which it stands connected. But, had it been used *absolutely*, in *that sense*, with what consistency could Brabantio attribute the emotions of lust in his daughter, to the irritation of those very philtres, which he, in the self-same breath, represents as abating it ?

The *drugs or minerals*, with which Othello is charged as having *abused the delicate youth* of Desdemona, were supposed to have accomplished his purpose, by

“Charming her blood with pleasing heaviness,”  
thereby weakening *motion*, that is, subduing her *maiden pudency*, and lulling her *wonted coyness* into a state of acquiescence.

That this is the sense of the passage, is further evident from what follows ; for so bashful was she of disposition,

“————— that her *motion*

“Blush’d at herself :”

and, therefore, adds Brabantio :

“————— I vouch again,

“That with some mixtures powerful o’er the blood,

“Or with some dram conjur’d to this effect,

“He wrought upon her.” HENLEY.

<sup>5</sup> FOR an abuser, &c.] The first quarto reads—*Such an abuser, &c.* STEEVENS.

*OTH.* What if I do obey ?  
How may the duke be therewith satisfied ;  
Whose messengers are here about my side,  
Upon some present business of the state,  
To bring<sup>6</sup> me to him ?

*OFF.* 'Tis true, most worthy signior,  
The duke's in council ; and your noble self,  
I am sure, is sent for.

*BRA.* How ! the duke in council !  
In this time of the night !—Bring him away :  
Mine's not an idle cause : the duke himself,  
Or any of my brothers of the state,  
Cannot but feel this wrong, as 'twere their own :  
For if such actions may have passage free,  
Bond-slaves, and pagans<sup>7</sup>, shall our statesmen be.  
[*Exeunt.*

<sup>6</sup> TO BRING —] The quartos read—To bear. STEEVENS.

<sup>7</sup> Bond-slaves, and PAGANS,] Mr. Theobald alters *pagans* to *pageants*, for this reason, "That pagans are as strict and moral all the world over, as the most regular Christians, in the preservation of private property." But what then ? The speaker had not this high opinion of pagan morality, as is plain from hence, that this important discovery, so much to the honour of paganism, was first made by our editor. WARBURTON.

The meaning of these expressions of Brabantio seems to have been mistaken. I believe the morality of either Christians or pagans was not in our author's thoughts. He alludes to the common condition of all blacks, who come from their own country both *slaves* and *pagans* ; and uses the word in contempt of Othello and his complexion.—If this Moor is now suffered to escape with impunity, it will be such an encouragement to his black countrymen, that we may expect to see all the first offices of our state filled up by the *pagans* and *bond-slaves* of Africa. STEEVENS.

In our author's time *pagan* was a very common expression of contempt. So, in King Henry IV. Part II. Act II. Sc. II. :

"What *pagan* may that be ?" MALONE.

## SCENE III.

The Same. A Council-Chamber.

*The Duke, and Senators, sitting at a Table; Officers attending.*

DUKE. There is no composition<sup>8</sup> in these news<sup>9</sup>,  
That gives them credit.

1 SEN. Indeed, they are disproportion'd;  
My letters say, a hundred and seven gallies.

DUKE. And mine, a hundred and forty.

2 SEN. And mine, two hundred :  
But though they jump not on a just account,  
(As in these cases, where the aim<sup>\*</sup> reports<sup>1</sup>,  
'Tis oft with difference,) yet do they all confirm  
A Turkish fleet, and bearing up to Cyprus.

\* Quarto, *they aim'd*.

<sup>8</sup> There is no COMPOSITION —] *Composition*, for consistency, concordancy. WARBURTON.

<sup>9</sup> — THESE news,] Thus the quarto 1622, and such was frequently the phraseology of Shakspeare's age. So, in *The Spanish Tragedy*, 1610 :

"The news are more delightful to his soul——."

See *Henry VI. Part II. Act III. Sc. II.* :

"Ah me, what is this world, what news are these?"

The folio reads—*this* news. MALONE.

<sup>1</sup> As in these cases, where THE aim reports,] The folio has—the aim reports. But, *they aim reports*, [the reading of the quarto] has a sense sufficiently easy and commodious. Where men report not by certain knowledge, but by aim and conjecture.

JOHNSON.

To aim is to conjecture. So, in *The Two Gentlemen of Verona* :

"But fearing lest my jealous aim might err."

Again, in the manuscript known by the title of *William and the Werwolf*, in the library of King's College, Cambridge: "No man upon mold, might ayme the number." P. 56. STEEVENS.

"——where the aim reports." In these cases where conjecture or suspicion tells the tale. Aim is again used as a substantive, in this sense, in *Julius Cæsar* :

"What would you work me to, I have some 'aim.'" MALONE.



DUKE. Nay, it is possible enough to judgment ;  
I do not so secure me in the error \*,  
But the main article I do approve  
In fearful sense.

SAILOR. [*Within.*] What ho ! what ho ! what  
ho !

*Enter an Officer, with a Sailor.*

OFF. A messenger from the gallies.

DUKE. Now,—what's † the business ?

SAIL. The Turkish preparation makes for Rhodes ;  
So was I bid report here to the state,  
By signior Angelo <sup>2</sup>.

DUKE. How say you by this change ?

1 SEN. This cannot be,  
By no assay of reason <sup>3</sup> ; 'tis a pageant,  
To keep us in false gaze : When we consider  
The importancy of Cyprus to the Turk ;  
And let ourselves again but understand,  
That, as it more concerns the Turk than Rhodes,  
So may he with more facile question <sup>4</sup> bear it,  
For that it stands not <sup>5</sup> in such warlike brace <sup>6</sup>,  
But altogether lacks the abilities

\* Quarto, *to the error.*

† Quarto omits *what's*.

<sup>2</sup> By signior Angelo.] This hemistich is wanting in the first quarto. STEEVENS.

<sup>3</sup> By no ASSAY of reason ;] Bring it to the *test*, examine it by reason as we examine metals by the *assay*, it will be found counterfeit by all trials. JOHNSON.

<sup>4</sup> — with more facile QUESTION —] *Question* is for the act of seeking. With more *easy endeavour*. JOHNSON.

“ So may he with more facile *question* bear it.” That is, he may carry it with less dispute, with less opposition. I don't see how the word *question* can signify the act of seeking, though the word *quest* may. M. MASON.

<sup>5</sup> For that it stands not, &c.] The seven following lines are added since the first edition. POPE.

<sup>6</sup> — warlike BRACE,] State of defence. To arm was called to *brace* on the armour. JOHNSON.

That Rhodes is dress'd in :—if we make thought of this,

We must not think, the Turk is so unskilful,  
To leave that latest which concerns him first ;  
Neglecting an attempt of ease, and gain,  
To wake, and wage, a danger profitless<sup>7</sup>.

*DUKE.* Nay, in all confidence, he's not for Rhodes.

*OFF.* Here is more news.

*Enter a Messenger.*

*MESS.* The Ottomites, reverend and gracious,  
Steering with due course toward the isle of Rhodes,  
Have there injointed them with an after fleet.

1 *SEN.* Ay, so I thought<sup>8</sup> :—How many, as you guess ?

*MESS.* Of thirty sail : and now do they re-stem<sup>9</sup>  
Their backward course, bearing with frank appearance

Their purposes toward Cyprus.—Signior Montano,  
Your trusty and most valiant servitor,  
With his free duty recommends you thus,  
And prays you to believe him<sup>1</sup>.

*DUKE.* 'Tis certain then for Cyprus.—  
Marcus Lucchesé<sup>2</sup>, is he not in town ?

<sup>7</sup> To wake, and WAGE, a danger profitless.] To wage here, as in many other places in Shakspeare, signifies to fight, to combat. Thus, in King Lear :

“ To wage against the enmity of the air.”

It took its rise from the common expression to wage war.

STEEVENS.

<sup>8</sup> Ay, so, &c.] This line is not in the first quarto. STEEVENS.

<sup>9</sup> —do they RE-STEM—] The quartos mean to read,—resterne, though in the first of them the word is misspelt.

STEEVENS.

<sup>1</sup> And prays you to BELIEVE him,] He entreats you not to doubt the truth of this intelligence. JOHNSON.

<sup>2</sup> Marcus Lucchesé,] The old copies have *Luccicos*. Mr. Capell made the correction. MALONE.

1 *SEN.* He's now in Florence.

*DUKE.* Write from us; wish him<sup>3</sup> post-post-haste: despatch<sup>4</sup>.

1 *SEN.* Here comes Brabantio, and the valiant Moor.

*Enter BRABANTIO, OTHELLO, IAGO, RODERIGO, and Officers.*

*DUKE.* Valiant Othello, we must straight employ you  
Against the general enemy Ottoman<sup>5</sup>.

<sup>3</sup> — wish him —] i. e. recommend, desire him. REED.

<sup>4</sup> — wish him post-POST-HASTE: DESPATCH.] i. e. tell him we wish him to make *all possible haste*. *Post-haste* is before in this play used adjectively:

“And he requires your haste, *post-haste appearance*.”

All messengers in the time of Shakspeare were enjoined,  
“*Haste, haste; for thy life, post haste*.”

The reading of the text is that of the quarto, 1622. The folio reads:

“Write from us *to him*, post, post-haste, dispatch.”

MALONE.

<sup>5</sup> Valiant Othello, we must straight employ you

Against the general enemy Ottoman.] It is part of the policy of the Venetian state never to entrust the command of an army to a native. “To exclude, therefore, (says Contareno, as translated by Lewkenor, 4to. 1599,) out of our estate the danger or occasion of any such ambitious enterprises, our ancestors held it a better course to defend the dominions on the continent with foreign mercenary soldiers, than with their homebred citizens.” Again: “Their charges and yearly occasions of disbursement are likewise very great; for alwaies they do entertain in honourable sort with great provision a *captaine generall*, who alwaies is a *stranger borne*.” MALONE.

So, in Thomas's History of Italy, p. 82: “By lande they are served of straungers, both for generalls, for capitaines, and for all other men of warre: because theyr lawe permitteth not any Venetian to be capitaine over an armie by lande: Fearing, I thinke, Cæsar's example.”

It was usual for the Venetians to employ strangers and even Moors in their wars. See *The White Devil*, or *Vittoria Corombona*, Act V. Sc. I. See also Howell's Letters, B. I. S. I. Letter xxviii. REED.

I did not see you ; welcome, gentle signior ;  
[To BRABANTIO.]

We lack'd your counsel and your help to-night.

*BRA.* So did I yours : Good your grace, pardon  
 me ;

Neither my place, nor aught I heard of business,  
 Hath rais'd me from my bed ; nor doth the general  
 care<sup>6</sup>

Take hold<sup>7</sup> on me ; for my particular grief  
 Is of so flood-gate and o'er-bearing nature,  
 That it engulfs and swallows other sorrows,  
 And it is still itself.

*DUKE.* Why, what's the matter ?

*BRA.* My daughter ! O, my daughter !

*SEN.* Dead ?

*BRA.* Ay, to me ;

She is abus'd, stol'n from me, and corrupted  
 By spells and medicines bought of mountebanks<sup>8</sup> :

<sup>6</sup> — general CARE —] The word *care*, which encumbers the verse, was probably added by the players. Shakspeare uses *the general* as a substantive, though, I think, not in this sense.

JOHNSON.

The word *general*, when used by Shakspeare as a substantive, always implies the populace, not the publick : and if it were used here as an adjective, without the word *care*, it must refer to *grief* in the following line, a word which may properly denote a private sorrow, but not the alarm which a nation is supposed to feel on the approach of a formidable enemy. M. MASON.

I suppose the author wrote :

“ Rais'd me from bed ; nor doth the general care——.”  
 and not—

“ *Hath* rais'd me from *my* bed,” &c.

The words in the Italic character I regard as playhouse interpolations, by which the metre of this tragedy is too frequently deranged. STEEVENS.

“ —— general care ——”

—— juvenumque prodis,

*Publica cura.* Hor. STEEVENS.

<sup>7</sup> Take hold —] The first quarto reads—Take *any* hold.

STEEVENS.

<sup>8</sup> By spells and medicines bought of mountebanks:] Rymer

For nature so preposterously to err,  
 Being not deficient, blind, or lame of sense<sup>9</sup>,  
 Sans witchcraft could not<sup>1</sup>——

has ridiculed this circumstance as unbecoming (both for its weakness and superstition,) the gravity of the accuser, and the dignity of the tribunal : but his criticism only exposes his own ignorance. The circumstance was not only exactly in character, but urged with the greatest address, as the thing chiefly to be insisted on. For, by the Venetian law, the giving love potions was very criminal, as Shakspeare, without question, well understood. Thus the law, *Dei maleficii et herbarie*, cap. xvii. of the code, intitled, “Della promission del maleficio.” “Statuimo etiamdio, che-se alcun homo, o femina, harra fatto maleficii, iguali se dimandano vulgarmente *amatorie*, o veramente alcuni altri maleficii, che alcun homo o femina se havesson in odio, sia frusta et bollado, et che hara consegnado patisca simile pena.” And therefore in the preceding scene Brabantio calls them :

“—— arts inhibited, and out of warrant.” WARBURTON.

Though I believe Shakspeare knew no more of this Venetian law than I do, yet he was well acquainted with the edicts of that sapient prince, King James the First, against—

“—— practisers

“Of arts inhibited, and out of warrant.” STEEVENS.

See p. 248. MALONE.

<sup>9</sup> Being not, &c.] This line is wanting in the first quarto.

STEEVENS.

<sup>1</sup> For nature so preposterously to err,——

Sans witchcraft could not—] The grammar requires we should read:

“For nature so preposterously err,” &c.

without the article *to*; and then the sentence will be complete.

M. MASON.

Were I certain that our author designed the sentence to be complete, and not to be cut short by the Duke's interruption, I should readily adopt the amendment proposed by Mr. M. Mason.

STEEVENS.

Omission is at all times the most dangerous mode of emendation, and here assuredly is unnecessary. We have again and again had occasion to observe, that Shakspeare frequently begins to construct a sentence in one mode, and ends it in another. So, in *All's Well that Ends Well*, Act I. Sc. I.: “No more of this, Helena, lest it be rather thought you affect a sorrow than *to have*.” So also, in *The Winter's Tale*:

“—— Whom

“Though bearing misery, I desire my life,

“Once more to look on *him*.”

*DUKE.* Whoe'er he be, that, in this foul proceeding,  
 Hath thus beguil'd your daughter of herself,  
 And you of her, the bloody book of law  
 You shall yourself read in the bitter letter,  
 After your own sense ; yea \*, though our proper son  
 Stood in your action <sup>2</sup>.

*BRA.* Humbly I thank your grace.  
 Here is the man, this Moor ; whom now, it seems,  
 Your special mandate, for the state affairs,  
 Hath hither brought.

*DUKE and SEN.* We are very sorry for it.

*DUKE.* What, in your own part, can you say to  
 this ? [To OTHELLO.]

*BRA.* Nothing, but this is so.

*OTH.* Most potent grave, and reverend signiors,  
 My very noble and approv'd good masters,—  
 That I have ta'en away this old man's daughter,  
 It is most true ; true, I have married her ;  
 The very head and front of my offending <sup>3</sup>

\* Quarto omits *yea*.

Here he uses *could not*, as if he had written, "has not the power or capacity to," &c. "It is not in nature so to err ;" she knows not how to do it. MALONE.

Mr. Malone's opinion relative to omissions, is contradicted by an ancient canon of criticism,—*Præferatur lectio brevior*. I think it, in respect to Shakspeare, of all other modes of emendation the least reprehensible. See the Advertisement prefixed to this edition [Mr. Steevens's edit. of 1803,] of our author, and Tempest, Act II. Sc. I. STEEVENS.

<sup>2</sup> Stood in your action.] Were the man exposed to your charge or accusation. JOHNSON.

<sup>3</sup> The very HEAD and FRONT of my offending—] The main, the whole, unextenuated. JOHNSON.

"*Frons causæ non satis honesta est*," is a phrase used by Quintilian. STEEVENS.

A similar expression is found in Marlowe's *Tamburlaine*, 1590 :

"The man that in the forehead of his fortunes

"Beares figures of renowne and miracle."

Again, in *Troilus and Cressida* :

Hath this extent, no more. Rude am I in my  
 speech,  
 And little bless'd with the set phrase of peace<sup>4</sup>;  
 For since these arms of mine had seven years' pith,  
 Till now some nine moons wasted, they have us'd  
 Their dearest action<sup>5</sup> in the tented field;  
 And little of this great world can I speak,  
 More than pertains to feats of broil and battle;  
 And therefore little shall I grace my cause,

"So rich advantage of a promis'd glory,

"As smiles upon the *forehead* of this action." MALONE.

<sup>4</sup> And little bless'd with the *set* phrase of peace;] *Soft* is the reading of the folio. JOHNSON.

This apology, if addressed to his mistress, had been well expressed. But what he wanted, in speaking before a Venetian senate, was not the *soft* blandishments of speech, but the art and method of masculine eloquence. The old quarto reads it, therefore, as I am persuaded Shakspeare wrote:

"—— the *set* phrase of peace." WARBURTON.

*Soft* may have been used for *still* and *calm*, as opposed to the clamours of war. So, in Coriolanus:

"—— Say to them,

"Thou art their *soldier*, and, being bred in *broils*,

"Hast not the *soft* way, which thou dost confess,

"Were fit for thee to use."

Again, in Antony and Cleopatra:

"—— 'Tis a worthy deed,

"And shall become you well, to entreat your captain

"To *soft* and gentle speech." MALONE.

<sup>5</sup> Their *DEAREST* action —] That is, *dear*, for which much is paid, whether money or labour; *dear action*, is action performed at great expence, either of ease or safety. JOHNSON.

Their *dearest* action is their most *important* action. See vol. vii. p. 208, and Timon of Athens, Act V. Sc. II. MALONE.

Instead of their *dearest action*, we should say in modern language, their *best exertion*. STEEVENS.

I should give these words a more natural signification, and suppose that they mean—their *favourite* action, the action most dear to them. Othello says afterwards:

"—— I do agnize

"A natural and prompt alacrity

"I find in hardness." M. MASON.

In speaking for myself: Yet, by your gracious patience,  
 I will a round unvarnish'd<sup>6</sup> tale deliver  
 Of my whole course of love; what drugs, what charms,  
 What conjuration, and what mighty magick,  
 (For such proceeding I am charg'd withal,)  
 I won his daughter<sup>7</sup>.

BRA.

A maiden never bold;  
 Of spirit so still and quiet, that her motion  
 Blush'd at herself<sup>8</sup>; And she,—in spite of nature,  
 Of years, of country, credit, every thing,—

<sup>6</sup> — unvarnish'd —] The second quarto reads—*unravished*.

STEEVENS.

<sup>7</sup> I won his daughter.] [The first quarto and folio—*I won his daughter*.] i. e. I won his daughter *with*: and so all the modern editors read, adopting an interpolation made by the editor of the second folio, who was wholly unacquainted with our poet's metre and phraseology. In *Timon of Athens* we have the same elliptical expression:

“Who had the world as my confectionary,

“The mouths, the tongues, the eyes, and hearts of men,

“At duty, more than I could frame *employment* [*for*].”

Again in *Cymbeline*, concluding speech but two: “Where indeed I slept not, though I had that was well worth watching [*for*].”

See also, the note on that passage, where several other instances of a similar phraseology are collected. MALONE.

As my sentiments concerning the merits of the second folio are diametrically opposite to Mr. Malone's opinion of it, I have not displaced a grammatical to make room for an ungrammatical expression.

What Mr. Malone has styled “similar phraseology,” I should not hesitate to call, in many instances, congeniality of omissions and blunders made by transcribers, players, or printers.

The more I am become acquainted with the ancient copies, less confidence I am disposed to place in their authority, as often as they exhibit anomalous language, and defective metre.

STEEVENS.

<sup>8</sup> Blush'd at HERSELF;] Mr. Pope reads—at *itself*, but without necessity. Shakspeare, like other writers of his age, frequently uses the *personal*, instead of the *neutral* pronoun. STEEVENS.



To fall in love with what she fear'd to look on ?  
 It is a judgment maim'd, and most imperfect,  
 That will confess—perfection so could err  
 Against all rules of nature ; and must be driven  
 To find out practices of cunning hell,  
 Why this should be. I therefore vouch again,  
 That with some mixtures powerful o'er the blood,  
 Or with some dram conjur'd to this effect,  
 He wrought upon her.

DUKE. To vouch this, is no proof<sup>9</sup> ;  
 Without more certain and more overt test<sup>1</sup>,  
 Than these thin habits, and poor likelihoods  
 Of modern seeming<sup>2</sup>, do prefer against him.

1 SEN. But, Othello, speak ;—  
 Did you by indirect and forced courses  
 Subdue and poison this young maid's affections ?  
 Or came it by request, and such fair question  
 As soul to soul affordeth ?

OTH. I do beseech you,  
 Send for the lady to the Sagittary<sup>3</sup>,  
 And let her speak of me before her father :  
 If you do find me foul in her report,

<sup>9</sup> To vouch, &c.] The first folio unites this speech with the preceding one of Brabantio ; and instead of *certain* reads *wider*.

STEEVENS.

<sup>1</sup> — overt test,] Open proofs, external evidence. JOHNSON.

<sup>2</sup> — thin habits, —

Of MODERN seeming,] Weak show of slight appearance.

JOHNSON.

So *modern* is generally used by Shakspeare. See vol. vi. p. 410. MALONE.

The first quarto reads :

“ *These are thin habits, and poore likelyhoods*

“ *Of modern seemings you prefer against him.*”

STEEVENS.

<sup>3</sup> — the SAGITTARY,] So the folio here and in a former passage. The quarto in both places reads—the *Sagittar*. MALONE.

The *Sagittary* means the sign of the fictitious creature so called, i. e. an animal compounded of man and horse, and armed with a bow and quiver. See vol. viii. p. 431. STEEVENS.

The trust, the office, I do hold of you <sup>4</sup>,  
 Not only take away, but let your sentence  
 Even fall upon my life.

DUKE. Fetch Desdemona hither.

OTH. Ancient, conduct them ; you best know the  
 place.— [*Ereunt IAGO and Attendants.*]

And, till she come, as truly <sup>5</sup> as to heaven  
 I do confess <sup>6</sup> the vices of my blood,  
 So justly to your grave ears I'll present  
 How I did thrive in this fair lady's love,  
 And she in mine.

DUKE. Say it, Othello.

OTH. Her father lov'd me ; oft invited me ;  
 Still question'd me the story of my life,  
 From year to year ; the battles, sieges, fortunes,  
 That I have pass'd.  
 I ran it through, even from my boyish days,  
 To the very moment that he bade me tell it.  
 Wherein I spoke of most disastrous chances,  
 Of moving accidents, by flood, and field ;  
 Of hair-breadth scapes i' the imminent deadly  
 breach ;  
 Of being taken by the insolent foe,  
 And sold to slavery ; of my redemption thence,  
 And portance in my travel's history <sup>7</sup> :

<sup>4</sup> The trust, &c.] This line is wanting in the first quarto.

STEEVENS.

<sup>5</sup> — as TRULY —] The first quarto reads—as *faithful*.

STEEVENS.

<sup>6</sup> I do confess, &c.] This line is omitted in the first quarto.

STEEVENS.

<sup>7</sup> And PORTANCE, &c.] I have restored—

“And with it all my travel's history,”  
 from the old edition. It is in the rest :

“And *portance* in my travel's history.”

Rymer, in his criticism on this play, has changed it to *portents*, instead of *portance*. POPE.

Mr. Pope has restored a line to which there is a little objection, but which has no force. I believe *portance* was the author's word in some revised copy. I read thus :

Wherein of antres vast <sup>8</sup>, and desarts idle <sup>9</sup>,  
 Rough quarries, rocks, and hills whose heads touch  
 heaven,

“Of being——sold

“To slavery, of my redemption thence,

“And portance *in't*; my travel's history.”

My redemption from slavery, and behaviour in it. JOHNSON.

By—my portance in my *travel's history*, perhaps our author meant—my behaviour in my travels *as described in my history of them*.

*Portance* is a word used in *Coriolanus*:

“————— took from you

“The apprehension of his present *portance*,

“Which gibingly, ungravely, he did fashion,” &c.

Spenser, in the third canto of the second book of the *Fairy Queen*, likewise uses it:

“But for in court gay *portaunce* he perceiv'd.” STEEVENS.

<sup>8</sup> Wherein of antres vast, &c.] Discourses of this nature made the subject of the politest conversations, when voyages into, and discoveries of, the new world were all in vogue. So, when the Bastard Faulconbridge, in *King John*, describes the behaviour of upstart greatness, he makes one of the essential circumstances of it to be this kind of table-talk. The fashion then running altogether in this way, it is no wonder a young lady of quality should be struck with the history of an adventurer. So that Rymer, who professedly ridicules this whole circumstance, and the noble author of the *Characteristicks*, who more obliquely sneers at it, only expose their own ignorance. WARBURTON.

Whoever ridicules this account of the progress of love, shows his ignorance, not only of history, but of nature and manners. It is no wonder that, in any age, or in any nation, a lady, recluse, timorous, and delicate, should desire to hear of events and scenes which she could never see, and should admire the man who had endured dangers, and performed actions, which, however great, were yet magnified by her timidity. JOHNSON.

“—antres —” French, grottos. POPE.

*Caves and dens*. JOHNSON.

<sup>9</sup> —and desarts *IDLE*,] Every mind is liable to absence and inadvertency, else Pope [who reads—desarts *wild*,] could never have rejected a word so poetically beautiful. *Idle* is an epithet used to express the infertility of the chaotick state, in the Saxon translation of the *Pentateuch*. JOHNSON.

So, in *The Comedy of Errors*:

“Usurping ivy, briar, or *idle moss*.”

Mr. Pope might have found the epithet *wild* in all the three last folios. STEEVENS.

It was my hint to speak <sup>1</sup>, such was the process ;  
 And of the Cannibals that each other eat,  
 The Anthropophagi, and men whose heads  
 Do grow beneath their shoulders <sup>2</sup>. These things to  
 hear \* ,

\* Quarto, *this to hear*.

The epithet, *idle*, which the ignorant editor of the second folio did not understand, and therefore changed to *wild*, is confirmed by another passage in this Act: "— either to have it steril with *idleness*, or manured with industry." MALONE.

Virgil employs *ignavus* in the same way:

—— Iratus sylvam devexit arator,  
 Et nemora evertit multos *ignava* per annos.

Georg. II. v. 207. HOLT WHITE.

<sup>1</sup> It was my HINT to speak,] This implies it as done by a trap laid for her: but the old quarto reads *hent*, i. e. use, custom. [*Hint* is the reading of the folio.] Warburton.

*Hent* is not *use* in Shakspeare, nor, I believe, in any other author. *Hint*, or *cue*, is commonly used for occasion of speech, which is explained by, *such is the process*, that is, the course of the tale required it. If *hent* be restored, it may be explained by *handle*. I had a *handle*, or *opportunity*, to speak of cannibals.

JOHNSON.

*Hent* occurs at the conclusion of the fourth Act of Measure for Measure. It is derived from the Saxon *Hentan*, and means to take hold of, to seize:

"—— the gravest citizens

"Have *hent* the gates."

But in p. 265, Othello says:

"—— Upon this *hint* I spake."

It is certain therefore that change is unnecessary. STEEVENS.

<sup>2</sup> —— men whose heads

Do grow beneath their shoulders,] Of these men there is an account in the interpolated Travels of Mandeville, a book of that time. JOHNSON.

The *Cannibals* and *Anthropophagi* were known to an English audience before Shakspeare introduced them. In The History of Orlando Furioso, played for the entertainment of Queen Elizabeth, they are mentioned in the very first scene; and Raleigh speaks of people whose heads appear *not above* their shoulders.

Again, in the tragedy of Locrine, 1595:

"Or where the bloody *Anthropophagi*,

"With greedy jaws devour the wandering wights."

Would Desdemona seriously incline :  
 But still the house affairs would draw her thence ;  
 Which ever as she could with haste despatch,  
 She'd come again, and with a greedy ear  
 Devour up my discourse <sup>3</sup> : Which I observing,  
 Took once a pliant hour ; and found good means  
 To draw from her a prayer of earnest heart,  
 That I would all my pilgrimage dilate,  
 Whereof by parcels she had something heard,

The poet might likewise have read of them in Pliny's Natural History, translated by P. Holland, 1601, and in Stowe's Chronicle.

STEEVENS.

Histories (says Bernard Gilpin, in a Sermon before Edward VI.) make mention of a " people called *Anthropophagi*, eaters of men."

REED.

Our poet has again in *The Tempest* mentioned " men whose heads stood in their breasts." He had in both places probably Hackluyt's *Voyages*, 1598, in view :—" On that branch which is called Caora, are a nation of people whose heades appeare not above their shoulders :—they are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts."

Raleigh also has given an account of men whose heads do grow beneath their shoulders, in his *Description of Guiana*, published in 1596, a book that without doubt Shakspeare had read.

Hall in his *Quo Vadis*, speaking of the absurd narrations of travellers, mentions those " headlesse Easterne people that have their eyes in their breasts, a misconceit arising from the fashion of their attire, which I have sometimes seene." MALONE.

<sup>3</sup> — and with a greedy ear

Devour up my discourse :] So, in Marlowe's *Lust's Dominion*, written before 1593 :

" Hang both your greedy ears upon my lips ;

" Let them devour my speech."

Again, in Spenser's *Fairy Queen*, b. vi. ch. ix. :

" Whylest thus he talkt, the knight with greedy eare

" Hong still upon his melting mouth attent." MALONE.

Both these phrases occur in Tully, " Non semper implet aures meas, ita sunt avidæ et capaces." *Orat.* 104. " Nos hinc voramus literas—" *Ad. Attic.* iv. 14. *Auribus avidis* capture, may also be found in Ovid, *De Ponto*. STEEVENS.

*Iliacosque iterum demens audire labores*

*Exposcit, pendetque iterum narrantis ab ore.* *Virg.*

M. MASON.

But not intently<sup>4</sup>: I did consent;  
 And often did beguile her of her tears,  
 When I did speak of some distressful stroke,  
 That my youth suffer'd. My story being done,  
 She gave me for my pains a world of sighs<sup>5</sup>:  
 She swore,—In faith, 'twas strange<sup>6</sup>, 'twas passing  
 strange;

<sup>4</sup> But not INTENTIVELY:] Thus the eldest quarto. The first folio reads—*instinctively*; the second—*distinctively*.

The old word, however, may stand—*intention* and *attention* were once synonymous. So, in a play called *The Isle of Gulls*, 1606: “Grace! at sitting down, they cannot *intend* it for hunger.” i. e. *attend* to it. Desdemona, who was often called out of the room on the score of house-affairs, could not have heard Othello's tale *intently*, i. e. with *attention to all its parts*.

Again, in Chapman's version of the *Iliad*, b. vi.:

“Hector *intends* his brother's will; but first,” &c.

Again, in the Tenth Book:

“—— all with *intensive* ear

“Converted to the enemies' tents ——.”

Again, in the eighth book of the *Odyssey*:

“For our ships know th' expressed minds of men;

“And will so most *intently* retaine

“Their scopes appointed, that they never erre.”

Again, in a very scarce book entitled *A Courtlie Controversie of Cupids Cautels: Conteyning FINE Tragicall Histories, &c.* Translated out of French, &c. by H. W. [Henry Wotton] 4to. 1578: “These speeches collected *ententively* by a friend,” &c.

STEEVENS.

Shakspeare has already used the word in the same sense in his *Merry Wives of Windsor*: “— she did course over my exteriors with such a greedy *intention*.” See also *Timon of Athens*, Act II. Sc. II.

*Distinctively* was the conjectural emendation of the editor of the second folio, who never examined a single quarto copy.

MALONE.

So in Cockeram's *Dictionary of Hard Words*: “*Intensive*, that listeneth.” BOSWELL.

<sup>5</sup> — a world of SIGHs:] It was *kisses* in the later editions: but this is evidently the true reading. The lady had been forward indeed to give him a *world of kisses* upon a bare recital of his story; nor does it agree with the following lines. POPE.

*Sighs* is the reading of the quarto 1622; *kisses* of the folio.

MALONE.

<sup>6</sup> She SWORE,—IN FAITH, 'twas strange, &c.] Here (as on a

'Twas pitiful, 'twas wondrous pitiful :  
 She wish'd, she had not heard it ; yet she wish'd  
 That heaven had made her such a man : she thank'd  
     me ;  
 And bade me, if I had a friend that lov'd her,  
 I should but teach him how to tell my story,  
 And that would woo her. Upon this hint, I spake :  
 She lov'd me for the dangers I had pass'd ;  
 And I lov'd her, that she did pity them.  
 This only is the witchcraft I have us'd ;  
 Here comes the lady, let her witness it.

*Enter DESDEMONA, IAGO, and Attendants.*

DUKE. I think, this tale would win my daughter  
     too.—

Good Brabantio,  
 Take up this mangled matter at the best :  
 Men do their broken weapons rather use,  
 Than their bare hands.

former occasion respecting the prophecies that induced the ruin of Macbeth,) the reader must be indebted to Mr. Whitaker's zealous and powerful Vindication of Mary Queen of Scots, 8vo. vol. ii. p. 487, edit. 1790 : " Let not the *modern* reader be hurt here and and in paragraph X. at a Lady, a Queen, and a Mary, *swearing*. To *aver upon faith and honour*, was then called *swearing*, equally with a solemn appeal to God; and considered as the same with it." This is plain from the passage immediately before us : " I swear,—upon my faith and honour," she says expressly. She also says she does this " again ;" thus referring to the commencement of this letter, where she " appeals to her God as witness." And thus Shakspeare makes Othello to represent Desdemona, as acting ; in a passage that I have often condemned, before I saw this easy explanation of it, as one among many proofs of Shakspeare's inability to exhibit the delicate graces of female conversation :

" She *swore*," &c.

This remark, therefore, serves at once to justify Desdemona and Queen Mary, and to show what kind of swearing is used by both ; not a bold and masculine oath put into the mouth of Desdemona, such as Elizabeth frequently used, but a more earnest affirmation upon her faith and honour, which she considered as the same with a solemn appeal to God. STEEVENS.

*BRA.* I pray you, hear her speak ;  
 If she confess, that she was half the wooer,  
 Destruction on my head <sup>7</sup>, if my bad blame  
 Light on the man !—Come hither, gentle mistress ;  
 Do you perceive in all this noble company,  
 Where most you owe obedience ?

*DES.* My noble father,  
 I do perceive here a divided duty :  
 To you, I am bound for life, and education ;  
 My life, and education, both do learn me  
 How to respect you ; you are the lord of duty <sup>8</sup>,  
 I am hitherto your daughter : But here's my hus-  
 band ;

And so much duty as my mother show'd  
 To you, preferring you before her father <sup>9</sup>,  
 So much I challenge that I may profess  
 Due to the Moor, my lord.

*BRA.* God be with you !—I have done :—  
 Please it your grace, on to the state affairs ;  
 I had rather to adopt a child, than get it.—  
 Come hither, Moor :  
 I here do give thee that with all my heart,  
 Which <sup>1</sup>, but thou hast already, with all my heart  
 I would keep from thee.—For your sake, jewel,  
 I am glad at soul I have no other child ;  
 For thy escape would teach me tyranny,  
 To hang clogs on them.—I have done, my lord.

<sup>7</sup> Destruction, &c.] The quartos read—Destruction *light on me*.  
 STEEVENS.

<sup>8</sup> —you are the lord of duty,] The first quarto reads—you are  
 lord of *all my* duty. STEEVENS.

<sup>9</sup> And so much duty as my mother show'd

To you, preferring you before her father, &c.] Perhaps  
 Shakspeare had here in his thoughts the answer of the youngest  
 daughter of Ina, King of the West Saxons, to her father, which  
 he seems to have copied in King Lear. See the Preliminary Re-  
 marks on that play. MALONE.

<sup>1</sup> Which, &c.] This line is omitted in the first quarto.

STEEVENS.



DUKE. Let me speak like yourself<sup>2</sup>; and lay a sentence,  
 Which, as a grise<sup>3</sup>, or step, may help these lovers  
 Into your favour<sup>4</sup>.  
 When remedies are past, the griefs are ended<sup>5</sup>,  
 By seeing the worst, which late on hopes depended.  
 To mourn a mischief that is past and gone,  
 Is the next way to draw new mischief on<sup>6</sup>.  
 What cannot be preserv'd when fortune takes,  
 Patience her injury a mockery makes.  
 The robb'd, that smiles, steals something from the  
 thief;  
 He robs himself, that spends a bootless grief.  
 BRA. So let the Turk of Cyprus us beguile;  
 We lose it not, so long as we can smile.

<sup>2</sup> Let me speak like YOURSELF;] The Duke seems to mean, when he says he will speak like Brabantio, that he will speak sententiously. JOHNSON.

"Let me speak like yourself;" i. e. let me speak as yourself would speak, were you not too much heated with passion.

SIR J. REYNOLDS.

<sup>3</sup> — as a GRISE,] Grize from *degrees*. A grize is a *step*. So, in Timon:

" — for every *grize* of fortune

" Is smooth'd by that below —."

Ben Jonson, in his *Sejanus*, gives the original word:

"Whom when he saw lie spread on the *degrees*."

In the will of King Henry VI. where the dimensions of King's College chapel at Cambridge are set down, the word occurs, as spelt in some of the old editions of Shakspeare: " — from the provost's stall, unto the *greece* called *Gradus Chori*, 90 feet."

STEEVENS.

<sup>4</sup> Into your favour.] This is wanting in the folio, but found in the quarto. JOHNSON.

<sup>5</sup> When remedies are past, the griefs are ended,] This our poet has elsewhere expressed [in *Love's Labour's Lost*, vol. iv. p. 405,] by a common proverbial sentence, "Past cure is still past care." MALONE.

<sup>6</sup> — NEW mischief on.] The quartos read — *more* mischief.

STEEVENS.

He bears the sentence well, that nothing bears  
 But the free comfort which from thence he hears<sup>7</sup> :  
 But he bears both the sentence and the sorrow,  
 That, to pay grief, must of poor patience borrow.  
 These sentences, to sugar, or to gall,  
 Being strong on both sides, are equivocal :  
 But words are words ; I never yet did hear,  
 That the bruis'd heart was pierced through the ear<sup>8</sup> .

<sup>7</sup> But the free comfort which from thence he hears :] But the moral precepts of consolation, which are liberally bestowed on occasion of the sentence. JOHNSON.

<sup>8</sup> But words are words ; I never yet did hear,

That the bruis'd heart was *PIERCED* through the ear.] The Duke had by sage sentences been exhorting Brabantio to patience, and to forget the grief of his daughter's stolen marriage, to which Brabantio is made very pertinently to reply to this effect : " My lord, I apprehend very well the wisdom of your advice ; but though you would *comfort* me, words are but words ; and the heart, already *bruised*, was never *pierced*, or *wounded*, through the ear." It is obvious that the text must be restored thus :

" That the bruis'd heart was *pieced* through the ear."

i. e. that the wounds of sorrow were ever cured, or a man made *heart-whole* merely by the words of consolation. WARBURTON.

Shakspeare was continually changing his first expression for another, either stronger or more uncommon ; so that very often the reader who has not the same continuity or succession of ideas, is at a loss for its meaning. Many of Shakspeare's uncouth strained epithets may be explained, by going back to the obvious and simple expression, which is most likely to occur to the mind in that state. I can imagine the first mode of expression that occurred to the poet was this :

" The *troubled* heart was never cured by words."

To give it poetical force, he altered the phrase :

" The wounded heart was never reached through the ear."

*Wounded* heart he changed to *broken*, and that to *bruised*, as a more common expression. *Reached* he altered to *touched*, and the transition is then easy to *pierced*, i. e. thoroughly *touched*. When the sentiment is brought to this state, the commentator, without this unravelling clue, expounds *piercing the heart* in its common acceptation *wounding the heart*, which making in this place nonsense, is corrected to *pieced the heart*, which is very stiff, and, as Polonius says, *is a vile phrase*. SIR J. REYNOLDS.

*Pierced* may be right. The consequence of a *bruise* is some-

I humbly beseech you, proceed to the affairs of state\*.

\* Quarto, *beseech you now to the affairs of the state.*

times matter collected, and this can no way be cured without *piercing* or letting it out. Thus, in Hamlet :

“It will but skin and film the ulcerous place,

“Whiles rank corruption mining all within,

“Infects unseen.”

Again :

“This is th’ imposthume of much wealth and peace,

“That inward breaks, and shows no cause without,

“Why the man dies.”

Our author might have had in his memory the following quaint title of an old book : i. e. “A lytell treatyse called the dysputacyon, or the complaynte of *the herte through perced with the lokynge of the eye.* Imprynted at Londō in Fletestrete at y<sup>e</sup> sygne of the sonne by Wynkyn de Worde.”

Again, in A newe and a mery Interlude concernyng Pleasure and Payne in Love, made by Ihon. Heywood : Fol. Rastal, 1534 :

“*Thorough myne erys dyrectly to myne harte*

“*Percyth his wordys evyn lyke as many sperys.*”

STEEVENS.

“But words are words ; I never yet did hear,

“That the bruis’d heart was *pierced* through the ear.” These moral precepts, says Brabantio, may perhaps be founded in wisdom, but they are of no avail. Words after all are but words ; and I never yet heard that consolatory speeches could *reach* and *penetrate* the afflicted heart, through the medium of the ear.

Brabantio here expresses the same sentiment as the father of Hero in Much Ado About Nothing, when he derides the attempts of those comforters who in vain endeavour to—

“*Charm ache with air, and agony with words.*”

Our author has in various places shown a fondness for this antithesis between the *heart* and *ear*. Thus, in his Venus and Adonis :

“This dismal cry rings sadly in her *ear*,

“Through which it enters, to surprise her *heart.*”

Again, in Much Ado About Nothing : “My cousin tells him in his *ear*, that he is in her *heart.*”

Again, in Cymbeline :

“—— I have such a *heart* as both mine *ears*

“Must not in haste abuse.”

Again, in his Rape of Lucrece :

“His *ear* her prayers admits, but his *heart* granteth

“No *penetrable* entrance to her *plainings.*”

A doubt has been entertained concerning the word *pierced*, which

**DUKE.** The Turk with a most mighty preparation makes for Cyprus:—Othello, the fortitude of the place is best known to you: And though we have there a substitute of most allowed sufficiency,

Dr. Warburton supposed to mean *wounded*, and therefore substituted *pierced* in its room. But *pierced* is merely a figurative expression, and means not *wounded* but *penetrated*, in a metaphorical sense; thoroughly affected; as in the following passage in Shakspeare's 46th Sonnet:

“My heart doth plead, that thou in him dost lie;

“A closet never *pierc'd* with crystal eyes.”

So also, in Love's Labour's Lost:

“Honest plain words best *pierce* the ear of grief.”

Again, in his Rape of Lucrece:

“With sweetest touches *pierce* your mistress' ear.”

In a word, a heart *pierced through the ear*, is a heart which (to use our poet's words elsewhere,) has *granted a penetrable entrance* to the language of consolation. So, in The Mirrour for Magistrates, 1575:

“My *piteous plaint*—the hardest heart may *pierce*.”

Spenser has used the word exactly in the same figurative sense in which it is here employed; Fairy Queen, b. vi. c. ix.:

“Whylest thus he talkt, the knight with greedy eare

“Hong still upon his melting mouth attent;

“Whose sensefull words *empierst* his hart so neare,

“That he was rapt with double ravishment.”

And, in his fourth book, c. viii. we have the very words of the text:

“Her words ———

“Which, *passing through the eares*, would *pierce* the hart.”

Some persons have supposed that *pierced*, when applied metaphorically to the heart, can only be used to express pain; that the poet might have said, *pierced* with grief, or *pierced* with *plaints*, &c. but that to talk of *piercing* a heart with *consolatory speeches*, is a catachresis: but the passage above quoted from Spenser's sixth book shows that there is no ground for the objection. So also, in Marlowe's Tamburlaine, 1590, we find—

“Nor thee nor them, thrice noble Tamburlaine,

“Shall want my heart to be with gladness *pierc'd*.” MALONE.

If any further authority were required for this expression, it may be found in Milton's Ode at a Solemn Musick:

“Blest pair of Syrens, pledges of heaven's joy,

“Sphere-born harmonious sisters, Voice and Verse,

“Wed your divine sounds, and mixed power, employ

“Dead things with unbreath'd sense, able to *pierce* —.”

BOSWELL.

yet opinion, a sovereign mistress of effects, throws a more safer voice on you: you must therefore be content to slubber the gloss of your new fortunes<sup>9</sup> with this more stubborn and boisterous expedition.

OTH. The tyrant custom, most grave senators,  
Hath made the flinty and steel couch of war  
My thrice-driven bed of down<sup>1</sup>: I do agnize<sup>2</sup>  
A natural and prompt alacrity,  
I find in hardness; and do undertake  
These present wars<sup>3</sup> against the Ottomites.  
Most humbly therefore bending to your state,  
I crave fit disposition for my wife;  
Due reference of place, and exhibition<sup>4</sup>;

<sup>9</sup> — to SLUBBER the GLOSS of your NEW fortunes —] To *slubber*, on this occasion, is to *obscure*. So, in the First Part of Jeronimo, &c. 1605:

“The evening too begins to *slubber* day.”

The latter part of this metaphor has already occurred in Macbeth:

“\_\_\_\_\_ golden opinions \_\_\_\_\_

“Which should be worn now in their *newest gloss*.”

STEEVENS.

<sup>1</sup> — thrice DRIVEN bed of down:] A *driven* bed, is a bed for which the feathers are selected, by *driving* with a fan, which separates the light from the heavy. JOHNSON.

<sup>2</sup> — I do AGNIZE —] i. e. acknowledge, confess, avow. So, in A Summarie Report, &c. of the Speaker relative to Mary Queen of Scots, 4to. 1586: “—a repentant convert, *agnising* her Maiesties great mercie,” &c. Again, in the old play of Cambyzes:

“The tenor of your princely will, from you for to *agnise*.”

In this instance, however, it signifies to *know*; as likewise in the following, from the same piece:

“Why so? I pray you let me *agnize*.”

It is so defined [i. e. to acknowledge] in Bullokar's English Expositor, 8vo. 1616. MALONE.

<sup>3</sup> THESE present wars:—] The quarto, 1622, and the folio, by an error of the press, have—*this* present wars. For the emendation I am responsible. MALONE.

<sup>4</sup> I crave fit disposition for my wife;

Due REFERENCE of place, and EXHIBITION, &c.] I desire, that proper *disposition* be made for my wife, that she may have

With such accommodation, and besort,  
As levels with her breeding.

*DUKE.* If you please,  
Be't at her father's.

*BRA.* I'll not have it so.

*OTH.* Nor I.

*DES.* Nor I; I would not there reside,  
To put my father in impatient thoughts,  
By being in his eye. Most gracious duke,  
To my unfolding lend a gracious ear <sup>5</sup> :  
And let me find a charter in your voice <sup>6</sup> ,  
To assist my simpleness <sup>7</sup> .

*DUKE.* What would you, Desdemona ?

*DES.* That I did love the Moor to live with him,  
My downright violence and storm of fortunes <sup>8</sup>

*precedency and revenue, accommodation and company, suitable to her rank.*

For *reference* of place, the old quartos have *reverence*, which Sir Thomas Hanmer has received. I should read :

“Due *preference* of place——.” JOHNSON.

*Exhibition* is *allowance*. The word is at present used only at the universities.

So, in The Two Gentlemen of Verona :

“What maintenance he from his friends receives,

“Like *exhibition* thou shalt have from me.”

Again, in King Edward IV. by Heywood, 1626 :

“Of all the *exhibition* yet bestow'd,

“This woman's liberality likes me best.” STEEVENS.

So, in King Lear, Act I. Sc. I. :

“—— Kent banish'd thus ! and France in choler parted,

“And the king gone to night ! subscrib'd his power,

“Confin'd to *exhibition* !” MALONE.

<sup>5</sup> —— Most GRACIOUS duke,

To my unfolding lend a GRACIOUS ear ;] Thus the quarto, 1622. The folio, to avoid the repetition of the same epithet, reads—your *prosperous* ear ; i. e. your *propitious* ear. STEEVENS.

<sup>6</sup> — a charter in your voice,] Let your favour *privilege* me.

JOHNSON.

<sup>7</sup> To ASSIST my simpleness.] The first quarto reads this as an unfinished sentence :

“And if my simpleness——.” STEEVENS.

May trumpet to the world ; my heart's subdued<sup>9</sup>  
Even to the very quality of my lord<sup>1</sup> :

<sup>8</sup> My downright violence AND STORM of fortunes —] *Violence* is not *violence suffered*, but *violence acted*. Breach of common rules and obligations. The old quarto has *scorn* of fortune, which is perhaps the true reading. JOHNSON.

The same mistake of *scorn* for *storm* had also happened in the old copies of *Troilus and Cressida* :

“ — as when the sun doth light a *scorn*,”  
instead of a—*storm*. See vol. viii. p. 231, and *King Lear*, Act III. Sc. I.

I am also inclined to read—*storm of fortunes*, on account of the words that follow, viz. “ May trumpet to the world.”

So, in *King Henry IV. Part I.* :

“ — the southern wind  
“ Doth play the *trumpet* to his purposes.”

I concur with Dr. Johnson in his explanation of the passage before us. Mr. M. Mason is of the same opinion, and properly observes, that by the *storm of fortune*, “ the *injuries of fortune*” are not meant, “ but Desdemona’s high-spirited braving of her.”

STEEVENS.

So, in *King Henry VIII.* :

“ An old man broken with the *storms of state*.”

The expression in the text is found in Spenser’s *Fairy Queen*, book vi. c. ix. :

“ Give leave awhile, good father, in this shore  
“ To reſte my barcke, which hath bene beaten late  
“ With *stormes of fortune* and tempeſtuous fate.”

And Bacon, in his *History of King Henry the Seventh*, has used the same language: “ The king in his account of peace and calms did much overcast his *fortunes*, which proved for many years together full of broken seas, tides, and *tempests*.”

Mr. M. Mason objects, that Mr. Steevens has not explained these words. Is any explanation wanting? or can he, who has read in *Hamlet*, that a judicious player “ in the *tempest* and *whirlwind* of his *passion* should acquire and beget a temperance;” who has heard Falstaff wish for a *tempest* of provocation; and finds in *Troilus and Cressida*—“ in the wind and *tempest* of her frown,” be at a loss to understand the meaning of a *storm of fortunes*? By her *downright violence and storm of fortunes* Desdemona without doubt means, the bold and decisive measure she had taken, of following the dictates of passion, and giving herself to the Moor; regardless of her parent’s displeasure, the forms of her country, and the future inconvenience she might be subject to, by “ tying her duty, beauty, wit, and *fortunes*, in an extravagant and wheeling stranger, of here and every where.”

I saw Othello's visage in his mind<sup>2</sup>;  
And to his honours, and his valiant parts,

On looking into Mr. Edwards's remarks, I find he explains these words nearly in the same manner. "*Downright violence*, (says he,) means, the unbridled impetuosity with which her passion hurried her on to this unlawful marriage; and *storm of fortunes* may signify the hazard she thereby ran, of making shipwreck of her worldly interest. Both very agreeable to what she says a little lower—

"—— to his honours, and his valiant parts,

"Did I my soul and *fortunes* consecrate." MALONE.

All I can collect from Mr. Malone's explanation is, that Shakespeare has made use of the word *tempest* in three different passages, none of which are applicable to that in question.

M. MASON.

9 — my heart's SUBDUED

Even to, &c.] So, in one of the Letters falsely imputed to Mary Queen of Scots: "—and my thoghtes are so willyngly *subduit* unto yours," &c. STEEVENS.

<sup>1</sup> Even to the very quality of my lord:] The first quarto reads—

"Even to the *utmost pleasure*," &c. STEEVENS.

*Quality* here means *profession*. "I am so much enamoured of Othello, that I am even willing to endure all the inconveniences incident to a *military life*, and to attend him to the wars."—"I cannot mervaille, (said Lord Essex to Mr. Ashton, a Puritan preacher who was sent to him in the Tower,) though my protestations are not believed of my enemies, when they so little prevailed with a man of your *quality*."

That this is the meaning, appears not only from the reading of the quarto,—“my heart's subdued, even to the *utmost pleasure* of my lord, i. e. so as to prompt me to go with him wherever he *wishes* I should go,” but also from the whole tenour of Desdemona's speech; the purport of which is, that as she had married a *soldier*, so she was ready to accompany him to the wars, and to consecrate her soul and fortunes to his *honours*, and his *valiant* parts: i. e. to attend him wherever his *military character* and his *love of fame* should call him. MALONE.

That *quality* here signifies the *Moorish complexion* of Othello, and his *military profession*, is obvious from what immediately follows:

"I saw Othello's *visage* in his mind:”

and also from what the Duke says to Brabantio:

"If virtue no delighted beauty lack,

"Your son-in-law is far more *fair* than *black*."

Desdemona, in this speech, asserts, that the virtues of Othello



Did I my soul and fortunes consecrate.  
 So that, dear lords, if I be left behind,  
 A moth of peace, and he go to the war,  
 The rites, for which I love him, are bereft me,  
 And I a heavy interim shall support  
 By his dear absence : Let me go with him.

OTH. Your voices, lords <sup>3</sup> :—'beseech you, let her  
 will

Have a free way.

Vouch with me, heaven <sup>4</sup> ; I therefore beg it not,  
 To please the palate of my appetite ;  
 Nor to comply with heat, the young affects,  
 In my disjunct and proper satisfaction <sup>5</sup> ;

had subdued her heart, in spite of his visage ; and that, to his rank and accomplishments as a soldier, she had consecrated her soul and her fortunes. HENLEY.

<sup>2</sup> I saw Othello's visage in his mind ;] It must raise no wonder, that I loved a man of an appearance so little engaging ; I saw his face only in his mind ; the greatness of his character reconciled me to his form. JOHNSON.

<sup>3</sup> Your voices, LORDS :] The folio reads,—*Let her have your voice.* STEEVENS.

<sup>4</sup> Vouch with me, heaven ;] Thus the second quarto and the folio. STEEVENS.

These words are not in the original copy, 1622. MALONE.

<sup>5</sup> Nor to comply with heat, the young affects,

In my DISTINCT and proper satisfaction ;] [Old copies—*defunct.*] As this has been hitherto printed and stopped, it seems to me a period of as stubborn nonsense as the editors have obtruded upon poor Shakspeare throughout his works. What a preposterous creature is this Othello made, to fall in love with and marry a fine young lady, when *appetite* and *heat*, and *proper satisfaction*, are *dead* and *defunct* in him ! (For, *defunct* signifies nothing else, that I know of, either primitively or metaphorically :) But if we may take Othello's own word in the affair, he was not reduced to this fatal state :

“ —or, for I am declin'd

“ Into the vale of years ; yet *that's not much.*”

Again, Why should our poet say, (for so he says as the passage has been pointed) that the young *affect* heat ? Youth, certainly, *has* it, and has no occasion or pretence of *affecting* it. And, again, after *defunct*, would he add so absurd a collateral epithet as *pro-*

But to be free and bounteous to her mind :  
And heaven defend<sup>6</sup> your good souls, that you think

*per?* But *affects* was not designed here as a verb, and *defunct* was not designed here at all. I have by reading *distinct* for *defunct*, rescued the poet's text from absurdity ; and this I take to be the tenor of what he would say : " I do not beg her company with me, merely to please myself ; nor to indulge the heat and *affects* (i. e. affections) of a new-married man, in my own distinct and proper satisfaction ; but to comply with her in her request, and desire, of accompanying me." *Affects* for *affections*, our author in several other passages uses. THEOBALD.

" Nor to comply with heat, the young affects

" In my DEFUNCT and proper satisfaction : " i. e. with that heat and new affections which the indulgence of my appetite has raised and created. This is the meaning of *defunct*, which has made all the difficulty of the passage. WARBURTON.

I do not think that Mr. Theobald's emendation clears the text from embarrassment, though it is with a little imaginary improvement received by Sir Thomas Hanmer, who reads thus :

" Nor to comply with heat *affects the young*

" In my *distinct* and proper satisfaction."

Dr. Warburton's explanation is not more satisfactory : what made the difficulty will continue to make it. I read :

" ——— I beg it not,

" To please the palate of my appetite,

" Nor to comply with heat (the young affects

" In *me* defunct) and proper satisfaction ;

" But to be free and bounteous to her mind."

*Affects* stands here, not for *love*, but for *passions*, for that by which any thing is affected. *I ask it not*, says he, *to please appetite, or satisfy loose desires*, the passions of youth which I have now outlived, or " for any particular gratification of myself, but merely that I may indulge the wishes of my wife."

Mr. Upton had, before me, changed *my* to *me* ; but he has printed young *effects*, not seeming to know that *affects* could be a noun. JOHNSON.

Mr. Theobald has observed the impropriety of making Othello confess that all youthful passions were *defunct* in him ; and Sir Thomas Hanmer's reading [*distinct*] may, I think, be received with only a slight alteration. I would read :

" ——— I beg it not,

" To please the palate of my appetite,

" Nor to comply with heat, *and* young affects,

" In my *distinct* and proper satisfaction ;

" But to be," &c.

I will your serious and great business scant,  
For she is with me : No, when light-wing'd toys

*Affects* stands for *affections*, and is used in that sense by Ben Jonson, in *The Case is Altered*, 1609 :

“ ——— I shall not need to urge

“ The sacred purity of our *affects*.”

Again, in *Love's Labour's Lost* :

“ For every man with his *affects* is born.”

Again, in *The Wars of Cyrus*, 1594 :

“ The frail *affects* and errors of my youth.”

Again, in *Middleton's Inner Temple Masque*, 1619 :

“ No doubt *affects* will be subdu'd by reason.”

There is, however, in *The Bondman*, by Massinger, a passage which seems to countenance and explain—

“ ——— the young affects

“ In me *defunct*

“ ——— youthful heats,

“ That look no further than your outward form,

“ Are long since *buried* in me.”

Timoleon is the speaker.

In *King Henry V.* also, we have the following passage :

“ The organs, though *defunct* and dead before,

“ Break up their drowsy grave ———.” STEEVENS.

I would venture to make the two last lines change places :

“ ——— I therefore beg it not,

“ To please the palate of my appetite,

“ Nor to comply with heat, the young affects ;

“ But to be free and bounteous to her mind,

“ In my *defunct* and proper satisfaction.”

And would then recommend it to consideration, whether the word *defunct* (which would be the only remaining difficulty,) is not capable of a signification, drawn from the primitive sense of its Latin original, which would very well agree with the context.

TYRWHITT.

I would propose to read—In my *defenc't*, or *defenc'd*, &c. i. e. I do not beg her company merely to please the palate of my appetite, nor to comply with the heat of lust which the *young man affects*, i. e. loves and is fond of, in a gratification which I have by marriage *defenc'd*, or inclosed and guarded, and made my own property. *Unproper beds*, in this play, means, beds not peculiar or appropriate to the right owner, but common to their occupiers. In *The Merry Wives of Windsor* the marriage vow was represented by Ford as the ward and *defence* of purity or conjugal fidelity : “ I could drive her then from the ward of her purity, her reputation, and a thousand other her *defences*, which are now too strongly embattled against me.” The word *affect* is more gene-

Of feather'd Cupid seel with wanton dulness  
My speculative and active instruments<sup>7</sup>,

rally, among ancient authors, taken in the construction which I have given to it, than as Mr. Theobald would interpret it. It is so in this very play: "Not to *affect* many proposed matches," means not to *like*, or be *fond* of many proposed matches.

I am persuaded that the word *defunct* must be at all events ejected. Othello talks here of his appetite, and it is very plain that Desdemona to her death was fond of him after wedlock; and that he loved her. How then could his conjugal desires be dead or *defunct*? or how could they be *defunct* or discharged and performed when the marriage was consummated? TOLLET.

Othello here supposes, that his petition for the attendance of his bride, might be ascribed to one of these two motives:—either solicitude for the enjoyment of an unconsummated and honourable marriage;—or the mere gratification of a sensual and selfish passion. But, as neither was the true one, he abjures them both:

"Vouch with me heaven, I therefore beg it *not*

"To please the palate of my appetite;

"Nor to comply with heat (———)

"———) and proper satisfaction."

The former having nothing in it unbecoming, he *simply* disclaims; but the latter, ill according with his season of life (for Othello was now *declined into the vale of years*) he assigns a reason for renouncing—

"——— the young affects,

"In me *defunct* ——."

As if he had said, "I have outlived *that* wayward impulse of passion, by which younger men are stimulated:" those

"——— youthful heats,

"That look no further than the *outward form*,

"Are long since *buried* in me."

The supreme object of my heart is—

"——— to be free and bounteous to her *mind*."

By *young affects*, the poet clearly means those "*youthful lusts*" [τὰς ΝΕΩΤΕΡΙΚΑΣ ἐπιθυμίας, *cupiditates rei novæ*, thence *Juveniles*, and therefore *effrenas cupiditates*,] which St. Paul admonishes Timothy to flee from, and the Romans to *mortify*.

HENLEY.

For the emendation now offered (*disjunct*) I am responsible. Some emendation is absolutely necessary, and this appears to me the least objectionable of those which have been proposed. Dr. Johnson, in part following Mr. Upton, reads and regulates the passage thus:

"Not to comply with heat (the young affects

"In me *defunct*) and proper satisfaction."

That my disports corrupt and taint my business,  
Let housewives make a skillet of my helm,

To this reading there are, I think, three strong objections. The first is, the suppression of the word *being* before *defunct*, which is absolutely necessary to the sense, and of which the omission is so harsh that it affords an argument against the probability of the proposed emendation. The second and the grand objection is, that it is highly improbable that Othello should declare on the day of his marriage that heat and the youthful affections were dead or defunct in him; that he had outlived the passions of youth. He himself (as Mr. Theobald has observed,) informs us afterwards, that he is "declined into the vale of years;" but adds, at the same time, "yet that's *not much*." This surely is a decisive proof that the text is corrupt. My third objection to this regulation is, that by the introduction of a parenthesis, which is not found in the old copies, the words *and proper satisfaction* are so unnaturally disjoined from those with which they are connected in sense, as to form a most lame and impotent conclusion; to say nothing of the awkwardness of using the word *proper* without any possessive pronoun prefixed to it.

All these difficulties are done away, by retaining the original word *my*, and reading *disjunct*, instead of *defunct*; and the meaning will be, 'I ask it not for the sake of my *separate* and private enjoyment, by the gratification of appetite, but that I may indulge the wishes of my wife.'

*The young affects*, may either mean the affections or passions of youth, (considering *affects* as a substantive,) or these words may be connected with *heat*, which immediately precedes: "I ask it not, for the purpose of gratifying that appetite *which* peculiarly stimulates the young." So, in Spenser's *Fairy Queen*, b. v. c. ix.:

"Layes of sweete love, and *youth's* delightful *heat*."

Mr. Tyrwhitt "recommends it to consideration, whether the word *defunct*, is not capable of a signification, drawn from the primitive sense of its Latin original, which would very well agree with the context."

The mere English reader is to be informed, that *defunctus* in Latin signifies *performed*, *accomplished*, as well as *dead*: but is it probable that Shakspeare was apprized of its bearing that signification? In Bullokar's *English Expositor*, 8vo. 1616, the work of a physician and a scholar, *defunct* is only defined by the word *dead*; nor has it, I am confident, any other meaning annexed to it in any dictionary or book of the time. Besides; how, as Mr. Tollet has observed, could his conjugal duties be said to be *discharged* or *performed*, at a time when his marriage was not yet consummated?—On this last circumstance, however, I do not insist, as Shakspeare is very licentious in the use of participles, and

And all indign and base adversities  
Make head against my estimation <sup>s</sup> !

might have employed the past for the present : but the former objection appears to me fatal.

*Proper* is here and in other places used for *peculiar*. In this play we have *unproper* beds ; not *peculiar* to the rightful owner, but *common* to him and others.

In the present tragedy we have many more uncommon words than *disjunct* : as *facile*, *agnize*, *acerb*, *sequestration*, *injointed*, *congregated*, *gutlered*, *sequent*, *extincted*, *exsufflicate*, *indign*, *segregated*, &c.—Iago in a subsequent scene says to Othello, “ let us be *conjunctive* in our revenge ;” and our poet has *conjunct* in King Lear, and *disjoin* and *disjunctive* in two other plays. In King John we have *adjunct* used as an adjective :

“ Though that my death be *adjunct* to the act—.”  
and in Hamlet we find *disjoint* employed in like manner :

“ Or thinking———

“ Our state to be *disjoint*, and out of frame.” MALONE.

As it is highly probable this passage will prove a lasting source of doubt and controversy, the remarks of all the commentators are left before the publick. Sir Thomas Hanmer's *distinct*, however, appearing to me as apposite a change as Mr. Malone's synonymous *disjunct*, I have placed the former in our text, though perhaps the old reading ought not to have been disturbed, as in the opinion of more than one critick it has been satisfactorily explained by Dr. Johnson and Mr. Henley. STEEVENS.

<sup>6</sup> — defend, &c.] To *defend*, is to *forbid*. So, in Chaucer's Wife of Bathes Prologue, Mr. Tyrwhitt's edit, ver. 5641 :

“ Wher can ye seen in any maner age

“ That highe God *defended* mariage,

“ By expresse word ? ”

From *defendre*, Fr. STEEVENS.

<sup>7</sup> — when light-wing'd toys

Of feather'd Cupid *seel* with wanton dulness

My speculative and *ACTIVE* instruments,] Thus the folio, except that instead of *active instruments*, it has *offic'd instrument*.

*Speculative instruments*, in Shakspeare's language, are the *eyes* ; and *active instruments*, the *hands and feet*. So, in Coriolanus :

“ — where, the other *instruments*

“ Did *see*, hear, devise, instruct, *walk, feel*,” &c.

To *seel* is to close the eyelids of a hawk by running a thread through them. As it is here metaphorically used, it applies very properly to the *speculative* instruments ; but *foils*, the reading of the quarto, agrees better with *active* instruments,

*Wanton dulness* is ‘ dulness arising from wanton indulgences.’

MALONE.

*DUKE.* Be it as you shall privately determine,  
Either for her stay, or going: the affair cries—  
haste,  
And speed must answer it; you must hence to-  
night.

*DES.* To-night, my lord?

*DUKE.* This night.

*O TH.* With all my heart.

*DUKE.* At nine i'the morning here we'll meet again.

Othello, leave some officer behind,  
And he shall our commission bring to you ;  
With such things else of quality and respect,  
As doth import you.

OTH. Please your grace, my ancient ;  
A man he is of honesty, and trust :  
To his conveyance I assign my wife,  
With what else needful your good grace shall think  
To be sent after me.

*DUKE.* Let it be so.—  
 Good night to every one.—And, noble signior,  
 [To *BRABANTIO*.  
 If virtue no delighted beauty lack <sup>9</sup>,  
 Your son-in-law is far more fair than black.

For a particular explanation of the verb—to *seel*, the reader is referred to Macbeth, Act III. Sc. II.

The quarto reads :

“——when light-wing'd toys

“ *And feather'd Cupid foils with wanton dulness*

“My speculative and *active* instruments—.”

All these words (in either copy) mean no more than this:—When the pleasures and idle toys of love make me unfit either for seeing the duties of my office, or for the ready performance of them, &c.

So, in Chapman's translation of the eighteenth book of Homer's *Odyssey*:

“—— and were palsied

"In his *mind's instruments*—." STEEVENS.

<sup>8</sup> — my ESTIMATION!] Thus the folio; the quarto—*reputation*. STEEVENS.

I *SEN.* Adieu, brave Moor! use Desdemona well.

*BRA.* Look to her, Moor; have a quick eye to see<sup>1</sup>;

She has deceiv'd her father, and may thee.

[*Exeunt Duke, Senators, Officers, &c.*]

*OTH.* My life upon her faith.—Honest Iago,  
My Desdemona must I leave to thee;  
I pr'ythee, let thy wife attend on her;  
And bring them after<sup>2</sup> in the best advantage<sup>3</sup>.—  
Come, Desdemona; I have but an hour  
Of love, of worldly matters and direction,  
To spend with thee: we must obey the time.

[*Exeunt OTHELLO and DESDEMONA.*]

*ROD.* Iago.

*IAGO.* What say'st thou, noble heart?

*ROD.* What will I do, thinkest thou?

*IAGO.* Why, go to bed, and sleep.

*ROD.* I will incontinently drown myself.

*IAGO.* Well, if thou dost, I shall never love thee  
after it. Why, thou silly gentleman!

*ROD.* It is silliness to live, when to live is a tor-

<sup>1</sup> If virtue no DELIGHTED beauty lack,] The meaning, I believe, is, if virtue comprehends every thing in itself, then your virtuous son-in-law of course is beautiful: he has that beauty which delights every one. *Delighted*, for *delighting*; Shakspeare often uses the active and passive particles indiscriminately. Of this practice I have already given many instances. The same sentiment seems to occur in *Twelfth-Night*:

“In nature is no blemish, but the mind;

“None can be call'd deform'd; but the unkind:

“*Virtue is beauty*——.” STEEVENS.

*Delighted* is used by Shakspeare in the sense of *delighting*, or *delightful*. See *Cymbeline*, Act V.:

“Whom best I love, I cross, to make my gift,

“The more delay'd, *delighted*.” TYRWHITT.

<sup>1</sup> — have a quick eye to see;] Thus the eldest quarto. The folio reads:

“—if thou hast eyes to see.” STEEVENS.

<sup>2</sup> And bring THEM after—] Thus the folio. The quarto, 1622, reads—and bring *her* after. MALONE.

<sup>3</sup> — best advantage.] Fairest opportunity. JOHNSON.



ment ; and then have we a prescription to die, when death is our physician.

*IAGO.* O villainous ! I have looked upon the world for four times seven years <sup>4</sup> ! and since I could distinguish between a benefit and an injury, I never found a man that knew how to love himself. Ere I would say, I would drown myself for the love of a Guinea-hen <sup>5</sup>, I would change my humanity with a baboon.

*ROD.* What should I do ? I confess, it is my shame to be so fond ; but it is not in virtue to amend it.

*IAGO.* Virtue ? a fig ! 'tis in ourselves, that we are thus, or thus. Our bodies are our gardens ; to the which, our wills are gardeners : so that if we

<sup>4</sup> I have looked upon the world FOR FOUR TIMES SEVEN YEARS : ] From this passage Iago's age seems to be ascertained ; and it corresponds with the account in the novel on which Othello is founded, where he is described as a *young*, handsome man. The French translator of Shakspeare is, however, of opinion, that Iago here only speaks of those years of his life in which he had looked on the world with an eye of observation. But it would be difficult to assign a reason why he should mention the precise term of *twenty-eight* years ; or to account for his knowing so accurately when his understanding arrived at maturity, and the operation of his sagacity, and his observations on mankind commenced.

That Iago meant to say he was but twenty-eight years old, is clearly ascertained, by his marking particularly, though indefinitely, a period *within that time*, [“and since I could distinguish,” &c.] when he began to make observations on the characters of men.

Waller on a picture which was painted for him in his youth, by Cornelius Jansen, and which is now in the possession of his heir, has expressed the same thought ; “Anno ætatis 23 ; *vitæ vix primo.*” MALONE.

<sup>5</sup> — a Guinea-hen, ] A showy bird with fine feathers.

JOHNSON.

A *Guinea-hen* was anciently the cant-term for a prostitute. So, in Albertus Wallenstein, 1640 :

“ — Yonder's the cock o'the game,

“ About to tread yon *Guinea-hen* ; they're billing.”

STEEVENS.

will plant nettles, or sow lettuce; set hyssop, and weed up thyme; supply it with one gender of herbs, or distract it with many; either to have it steril with idleness<sup>6</sup>, or manured with industry; why, the power and corrigible authority of this lies in our wills. If the balance<sup>7</sup> of our lives had not one scale of reason to poise another of sensuality, the blood and baseness of our natures would conduct us to most preposterous conclusions: But we have reason to cool our raging motions, our carnal stings, our unbitted lusts<sup>8</sup>; whereof I take this, that you call—love, to be a sect, or scion<sup>9</sup>.

*ROD.* It cannot be.

*IAGO.* It is merely a lust of the blood, and a permission of the will. Come, be a man: Drown thyself? drown cats, and blind puppies. I have professed me thy friend, and I confess me knit to thy deserving with cables of perdurable toughness<sup>1</sup>; I

<sup>6</sup> — either to have it steril with idleness,] Thus the authentic copies. The modern editors following the second folio, have omitted the word *to*.—I have frequently had occasion to remark that Shakspeare often begins a sentence in one way, and ends it in a different kind of construction. Here he has made Iago say, if *we will* plant, &c. and he concludes, as if he had written—if *our will is*—either to have it, &c. See p. 255, n. 1. MALONE.

See *Tempest*, Act I. Sc. II. where the remark on which the foregoing note is founded was originally made. STEEVENS.

<sup>7</sup> If the BALANCE, &c.] The folio reads—If the *brain*. Probably a mistake for—*beam*. STEEVENS.

<sup>8</sup> — reason to cool—our CARNAL STINGS, OUR UNBITTED LUSTS;] So, in *A Knack to Know An Honest Man*, 1596:

“—— Virtue never taught thee that;

“She sets a *bit* upon her *bridled lusts*.”

See also *As You Like It*, Act II. Sc. VI.:

“For thou thyself hast been a libertine;

“As sensual as the *brutish sting* itself.” MALONE.

<sup>9</sup> — a SECT, or scion.] Thus the folio and quarto. A *sect* is what the more modern gardeners call a *cutting*. The modern editors read—a *set*. STEEVENS.

<sup>1</sup> — I confess me KNIT to thy DESERVING with CABLES of PERDURABLE TOUGHNESS;] So, in *Antony and Cleopatra*:

could never better stead thee than now. Put money in thy purse ; follow these wars ; defeat thy favour with an usurped beard<sup>2</sup> ; I say, put money in thy purse. It cannot be, that Desdemona should long continue her love to the Moor,—put money in thy purse ;—nor he his to her : it was a violent commencement, and thou shalt see an answerable sequestration<sup>3</sup> ;—put but money in thy purse.—These

“ To make you brothers, and to *knit* your hearts

“ With an *unslipping knot*.”

Again, in our author's 26th Sonnet :

“ Lord of my love, to whom in vassalage

“ Thy *merit* hath my duty strongly *knit*.” MALONE.

<sup>2</sup> — DEFEAT thy FAVOUR with an usurped beard ;] To *defeat*, is to *undo*, to *change*. JOHNSON.

*Defeat* is from *defaire*, Fr. to *undo*. Of the use of this word I have already given several instances. STEEVENS.

*Favour* here means that combination of features which gives the face its distinguishing character. *Defeat*, from *defaire*, in French, signifies to unmake, decompose, or give a different appearance to, either by taking away something, or adding. Thus, in *Don Quixote*, Cardenio *defeated* his *favour* by cutting off his beard, and the Barber his, by putting one on. The beard which Mr. Ashton *usurped* when he escaped from the Tower, gave so different an appearance to his face, that he passed through his guards without the least suspicion. In the *Winter's Tale*, Autolycus had recourse to an expedient like Cardenio's, (as appears from the *pocketing up his pedlar's excrement*,) to prevent his being known in the garb of the prince. HENLEY.

To *defeat*, Minsheu, in his Dictionary, 1617, explains by the words—“ to *abrogate*, to *undo*.” See also Florio's Italian Dictionary, 1598 : “ *Disfacere*. To *undoe*, to *marre*, to *unmake*, to *defeat*.” MALONE.

<sup>3</sup> — it was a violent COMMENCEMENT, and thou shalt see an answerable SEQUESTRATION ;] There seems to be an opposition of terms here intended, which has been lost in transcription. We may read, “ it was a violent *conjunction*, and thou shalt see an answerable sequestration ;” or, what seems to me preferable, “ it was a violent commencement, and thou shalt see an answerable *sequel*.” JOHNSON.

I believe the poet uses *sequestration* for *sequel*. He might conclude that it was immediately derived from *sequor*. *Sequestration*, however, may mean no more than *separation*. So, in this play—“ a *sequester* from liberty.” STEEVENS.

Moors are changeable in their wills ;—fill thy purse with money : the food that to him now is as luscious as locusts, shall be to him shortly as bitter as coloquintida<sup>4</sup>. She must change for youth : when she

Surely *sequestration* was used in the sense of *separation* only, or in modern language, *parting*. It is explained in Bullokar's Dictionary—a *putting apart*. " Their passion began with violence, and it shall end as quickly, of which a separation will be the consequence." A total and voluntary *sequestration* necessarily includes the cessation or end of affection.—We have the same thought in several other places. So, in *Romeo and Juliet* :

" These violent delights have violent ends,

" And in their triumph die."

Again, in *The Rape of Lucrece* :

" Thy violent vanities can never last."

I have here followed the first quarto. The folio reads—"it was a violent commencement *in her*," &c. The context shows that the original is the true reading. Othello's love for Desdemona has been just mentioned, as well as her's for the Moor. MALONE.

<sup>4</sup> — as luscious as locusts,—as BITTER as coloquintida.] The old quarto reads—as *acerb* as coloquintida.

At *Tonquin* the insect *locusts* are considered as a great delicacy, not only by the poor but by the rich, and are sold in the markets, as larks and quails are in Europe. It may be added, that the Levitical law permits four sorts of them to be eaten.

An anonymous correspondent informs me, that the fruit of the locust-tree, (which, I believe, is here meant,) is a long black pod, that contains the seeds, among which there is a very sweet luscious juice of much the same consistency as fresh honey. This (says he) I have often tasted. STEEVENS.

That viscous substance which the pod of the locust contains, is, perhaps, of all others, the most *luscious*. From its likeness to honey, in consistency and flavour, the *locust* is called the *honey-tree* also. Its seeds, enclosed in a long pod, lie buried in the juice. HENLEY.

Mr. Daines Barrington suggests to me, that Shakspeare perhaps had the third chapter of St. Matthew's Gospel in his thoughts, in which we are told that John the Baptist lived in the wilderness on *locusts* and wild *honey*. MALONE.

*Coloquintida*, says Bullein in his *Bulwark of Defence*, 1579, "is most bitter, white like a baule, full of seedes, leaves like to cucumbers, hoat in the second, dry in the third degree." He then gives directions for the application of it, and concludes, "and thus I do end of coloquyntida, which is most bitter, and must be taken with discretion. The Arabians do call it *chandall*." REED.

is sated with his body, she will find the error of her choice.—She must have change, she must: therefore put money in thy purse.—If thou wilt needs damn thyself, do it a more delicate way than drowning. Make all the money thou canst: If sanctimony and a frail vow, betwixt an erring barbarian<sup>5</sup> and a supersubtle Venetian, be not too hard for my wits, and all the tribe of hell, thou shalt enjoy her; therefore make money. A pox of drowning thyself! it is clean out of the way: seek thou rather to be hanged in compassing thy joy, than to be drowned and go without her.

ROD. Wilt thou be fast to my hopes, if I depend on the issue<sup>6</sup>?

<sup>5</sup> — betwixt an ERRING barbarian —] We should read *errant*, that is, a *vagabond*, one that has no house nor country.

WARBURTON.

Sir T. Hanmer reads, *arrant*. *Erring* is as well as either.

JOHNSON.

So, in Hamlet:

“Th’ extravagant and *erring* spirit hies

“To his confine.” STEEVENS.

An *erring* *Barbarian* perhaps means a *rover* from *Barbary*. He had before said: “You’ll have your daughter covered with a *Barbary* horse.” MALONE.

I rather conceive *barbarian* to be here used with its primitive sense of—a *foreigner*, as it is also in *Coriolanus*:

“I would they were *barbarians*, (as they are,)

“Though in Rome litter’d.” STEEVENS.

The word *erring* is sufficiently explained by a passage in the first scene of the play, where Roderigo tells Brabantio that his daughter was—

“Tying her duty, beauty, wit and fortune

“To an extravagant and wheeling stranger.”

*Erring* is the same as *erraticus* in Latin.

The word *erring* is used in the same sense in some of Orlando’s verses in *As You Like It*:

“Tongues I’ll hang on every tree,

“That shall civil sayings show.

“Some, how brief the life of man

“Runs his *erring* pilgrimage —.” M. MASON.

<sup>6</sup> — if I depend on the issue?] These words are wanting in the first quarto. STEEVENS.

*IAGO.* Thou art sure of me ;—Go, make money :  
—I have told thee often, and I re-tell thee again  
and again, I hate the Moor : My cause is hearted<sup>7</sup> ;  
thine hath no less reason : Let us be conjunctive<sup>8</sup>  
in our revenge against him : if thou canst cuckold  
him, thou dost thyself a pleasure, and me a sport.  
There are many events in the womb of time, which  
will be delivered. Traverse<sup>9</sup> ; go ; provide thy  
money. We will have more of this to-morrow.  
Adieu.

*ROD.* Where shall we meet i'the morning ?

*IAGO.* At my lodging.

*ROD.* I'll be with thee betimes.

*IAGO.* Go to ; farewell. Do you hear, Roderigo<sup>1</sup> ?

*ROD.* What say you ?

*IAGO.* No more of drowning, do you hear.

*ROD.* I am changed. I'll sell all my land.

<sup>7</sup> — hearted ;] This adjective occurs again in Act III. : “*hearted*  
“*throne.*” Dr. Johnson in his Dictionary has unguardedly said,  
that it is only used in composition ; as, for instance, *hard-hearted*.

STEEVENS.

<sup>8</sup> — conjunctive —] The first quarto reads, *communicative*.

STEEVENS.

<sup>9</sup> Traverse ;] This was an ancient military word of command.  
So, in King Henry IV. Part II. Bardolph says : “*Hold, Wart, tra-  
verse ; thus, thus, thus.*” STEEVENS.

*Traverse*, (says Bullokar) “*to march up and down, or to move the  
feet with proportion, as in dancing.*” MALONE.

<sup>1</sup> — Do you hear, Roderigo ?] In the folio, instead of this and  
the following speeches, we find only these words :

“*Iago.* Go to ; farewell. Do you hear, Roderigo ?

“*Rod.* I'll sell all my land. [Exit.

“*Iago.* Thus do I ever,” &c.

The quarto, 1622, reads :

“*Iago.* Go to ; farewell :—do you hear, Roderigo ?

“*Rod.* What say you ?

“*Iago.* No more of drowning, do you hear.

“*Rod.* I am chang'd. [Exit Rod.

“*Iago.* Go to ; farewell : put money enough in your purse.”

“*Thus do I ever,*” &c.

The reading of the text is formed out of the two copies.

MALONE.

*IAGO.* Go to; farewell: put money enough in your purse. [*Exit RODERIGO.*]

Thus do I ever make my fool my purse:  
For I mine own gain'd knowledge should profane,  
If I would time expend with such a snipe<sup>2</sup>,  
But for my sport and profit. I hate the Moor;  
And it is thought abroad, that 'twixt my sheets  
He has done my office: I know not if't be true;  
But I, for mere suspicion in that kind,  
Will do, as if for surety<sup>3</sup>. He holds me well<sup>4</sup>;  
The better shall my purpose work on him.  
Cassio's a proper man: Let me see now;  
To get his place, and to plume up my will<sup>5</sup>;  
A double knavery,—How? how?—Let me see:—  
After some time, to abuse Othello's ear,  
That he is too familiar with his wife:—  
He hath a person, and a smooth dispose,  
To be suspected; fram'd to make women false.  
The Moor is of a free and open nature<sup>6</sup>,  
That thinks men honest, that but seems to be so;  
And will as tenderly be led by the nose,  
As asses are.

<sup>2</sup> — a *SNIFE*,] *Woodcock* is the term generally used by Shakspeare to denote an insignificant fellow; but Iago is more sarcastick, and compares his dupe to a smaller and meaner bird of almost the same shape. STEEVENS.

<sup>3</sup> — as if for surety,] That is, "I will act as if I were certain of the fact." M. MASON.

<sup>4</sup> — He *HOLDS* me well;] i. e. esteems me. So, in St. Matthew, xxi. 26: "—all *hold* John as a prophet."

Again, in *Hamlet*:

"*Hold* it a fashion, and a toy in blood." REED.

<sup>5</sup> — to *PLUME* up, &c.] The first quarto reads—to *make* up, &c. STEEVENS.

<sup>6</sup> The Moor is of a free and open nature,] The first quarto reads:

"The Moor, a free and open nature too,

"That thinks," &c. STEEVENS.

I have't ;—it is engender'd :—Hell and night  
Must bring this monstrous birth to the world's  
light. [Exit.

## ACT II. SCENE I.

*A Sea-port Town in Cyprus*<sup>7</sup>. *A Platform.*

*Enter MONTANO and Two Gentlemen.*

*MON.* What from the cape can you discern at  
sea ?

1 *GENT.* Nothing at all : it is a high-wrought  
flood ;

I cannot, 'twixt the haven<sup>8</sup> and the main,  
Descry a sail.

<sup>7</sup> — in CYPRUS.] All the modern editors, following Mr. Rowe, have supposed the capital of Cyprus to be the place where the scene of Othello lies during four Acts : but this could not have been Shakspeare's intention ; *Nicosia*, the capital city of Cyprus, being situated nearly in the center of the island, and thirty miles distant from the sea. The principal sea-port town of Cyprus was *Famagusta* ; where there was formerly a strong fort and commodious haven, the only one of any magnitude in the island ; and there undoubtedly the scene should be placed. “Neere unto the haven (says Knolles,) standeth an old *castle*, with four towers after the ancient manner of building.” To this castle, we find Othello presently repairs.

It is observable that Cinthio in the novel on which this play is founded, which was first published in 1565, makes no mention of any attack being made on Cyprus by the Turks. From our poet's having mentioned the preparations against this island, which they first assaulted and took from the Venetians in 1570, we may suppose that he intended that year as the era of his tragedy ; but by mentioning Rhodes as also likely to be assaulted by the Turks, he has fallen into an historical inconsistency ; for they were then in quiet possession of that island, of which they became masters in December, 1522 ; and if, to evade this difficulty, we refer Othello to an era prior to that year, there will be an equal incongruity ;



MON. Methinks, the wind hath spoke aloud at land ;

A fuller blast ne'er shook our battlements :

If it hath ruffian'd so upon the sea<sup>9</sup>,

What ribs of oak, when mountains melt on them<sup>1</sup>,

for from 1473, when the Venetians first became possessed of Cyprus, to 1522, they had not been molested by any Turkish armament. MALONE.

<sup>8</sup> — 'twixt the HEAVEN —] Thus the folio ; but perhaps our author wrote—the *heavens*. The quarto, 1622, probably by a printer's error, has—*haven*. STEEVENS.

The reading of the folio affords a bolder image ; but the article prefixed strongly supports the original copy : for applied to *heaven*, it is extremely aukward. Besides ; though in *The Winter's Tale* our poet has made a Clown talk of a *ship boring the moon with her mainmast*, and say that "between the sea and the firmament you cannot thrust a bodkin's point," is it probable, that he should put the same hyperbolical language into the mouth of a gentleman, answering a serious question on an important occasion ? In a subsequent passage indeed he indulges himself without impropriety in the elevated diction of poetry.

Of the *haven* of Famagusta, which was defended from the main by two great rocks, at the distance of forty paces from each other, Shakspeare might have found a particular account in Knolles's History of the Turks, ad ann. 1570, p. 863. MALONE.

<sup>9</sup> If it hath RUFFIAN'D so upon the sea,] So, in *Troilus and Cressida* :

"But let the *ruffian* Boreas once enrage

"The gentle *Thetis*—." MALONE.

<sup>1</sup> — when MOUNTAINS MELT on them,] Thus the folio. The quarto reads :

"—— when the *huge mountain melts*."

This latter reading might be countenanced by the following passage in *The Second Part of King Henry IV.* :

"—— the continent,

"Weary of solid firmness, *melt* itself

"Into the sea——."

This phrase appears to have been adopted from the *Book of Judges*, chap. v. 5 : "The *mountains melted* from before the Lord," &c. STEEVENS.

The quarto is surely the better reading ; it conveys a more natural image, more poetically expressed. Every man who has been on board a vessel in the Bay of Biscay, or in any very high sea, must know that the vast billows seem to melt away from the ship, not on it. M. MASON.

Can hold the mortise? what shall we hear of this?

2 GENT. A segregation of the Turkish fleet:  
For do but stand upon the foaming shore<sup>2</sup>,  
The chiding billow seems to pelt the clouds;  
The wind-shak'd surge, with high and monstrous  
main,  
Seems to cast water on the burning bear,  
And quench the guards of the ever-fixed pole<sup>3</sup>:

I would not wilfully differ from Mr. M. Mason concerning the value of these readings; yet surely the *mortise* of a ship is in greater peril when the watry mountain melts *upon* it, than when it melts *from* it. When the waves retreat from a vessel, it is safe. When they break over it, its structure is endangered. So, in Pericles Prince of Tyre:

“ ————— a sea

“ That almost burst the deck.” STEEVENS.

The quarto, 1622, reads—when the huge mountaine *meslt*; the letter *s*, which perhaps belongs to *mountain*, having wandered at the press from its place.

I apprehend, that in the quarto reading (as well as in the folio,) by *mountains* the poet meant not land-mountains, which Mr. Steevens seems by his quotation to have thought, but those huge surges, (resembling mountains in their magnitude,) which, “with high and monstrous main seem'd to cast water on the burning bear.”

So, in a subsequent scene:

“ And let the labouring bark climb *hills* of seas,

“ *Olympus* high——.”

Again, in Troilus and Cressida:

“ ——— and anon behold

“ The strong-ribb'd bark through *liquid mountains* cuts.”

MALONE.

My remark on Mr. M. Mason's preceding note will show that I had no such meaning as Mr. Malone has imputed to me. All I aimed at was to parallel the idea in the quarto, of *one* mountain melting, instead of many. STEEVENS.

<sup>2</sup> — the FOAMING shore.] The elder quarto reads—*banning* shore, which offers the bolder image; i. e. the shore that execrates the ravage of the waves. So, in King Henry VI. Part I.:

“ Fell, *banning* hag, enchantress, hold thy tongue.”

STEEVENS.

<sup>3</sup> And quench the GUARDS of the ever-FIXED pole:] Alluding to the star *Arctophylax*. JOHNSON.

I wonder that none of the advocates for Shakspeare's learning,

I never did like molestation view,  
On th' enchain'd flood.

*MON.* If that the Turkish fleet  
Be not inshelter'd and embay'd, they are drown'd;  
It is impossible they bear it \* out.

*Enter a third Gentleman.*

3 *GENT.* News, lords! our wars are done;  
The desperate tempest hath so bang'd the Turks,  
That their designment halts: A noble ship † of  
Venice

Hath seen a grievous wreck and sufferance  
On most part of their fleet.

*MON.* How! is this true?

3 *GENT.* The ship is here put in,  
A Veronesé; Michael Cassio †,

\* First folio, *to bear it.*

† Quarto, *another ship.*

has observed that *Arctophylax* literally signifies—the guard of the bear.

The elder quarto reads—*ever-fired pole.* STEEVENS.

† The ship is here put in,

A Veronesé; Michael Cassio, &c.] [Old copies—*Veronessa.*] Mr. Heath is of opinion, that the poet intended to inform us, that Othello's lieutenant Cassio was of Verona, an inland city of the Venetian state; and adds, that the editors have not been pleased to say what kind of ship is here denoted by a *Veronessa*. By a *Veronessa*, or *Veronesé*, (for the Italian pronunciation must be retained, otherwise the measure will be defective,) a ship of Verona is denoted; as we say to this day of ships in the river, such a one is a *Dutch-man*, a *Jamaica-man*, &c. I subjoin Mr. Warton's note, as a confirmation of my own. STEEVENS.

The true reading is *Veronesé*, pronounced as a quadrisyllable:

“ — The ship is here put in,

“ A *Veronesé* —.”

It was common to introduce *Italian* words, and in their proper pronunciation then familiar. So Spenser in *The Fairy Queen*, b. iii. c. xiii. 10.:

“ With sleeves dependant *Albanesé* wise.”

Mr. Heath observes, that “the editors have not been pleased to inform us what kind of ship is here denoted by the name of a *Veronessa*.” But even supposing that *Veronessa* is the true read-

Lieutenant to the warlike Moor, Othello,  
Is come on shore : the Moor himself's\* at sea,  
And is in full commission here for Cyprus.

*MON.* I am glad on't; 'tis a worthy governor.

3 *GENT.* But this same Cassio,—though he speak  
of comfort,

\* Old copies, *himself*; corrected by Mr. Rowe.

ing, there is no sort of difficulty. He might just as well have inquired, what kind of a ship is a *Hamburgher*. This is exactly a parallel form. For it is not the species of the ship which is implied in this appellation. Our critick adds, "the poet had not a ship in his thoughts.—He intended to inform us, that Othello's lieutenant, Cassio, was of *Verona*." We should certainly read :

"—— The ship is here put in.

"A Veronese, Michael *Cassio*, (&c.)

"Is come on shore—"

This regulation of the lines is ingenious. But I agree with Sir T. Hanmer, and I think it appears from many parts of the play, that Cassio was a Florentine. In this speech, the *third Gentleman*, who brings the news of the wreck of the Turkish fleet, returns his tale, and relates the circumstances more distinctly. In his *former* speech he says, "*A noble ship of Venice* saw the distress of the Turks." And here he adds, "The very ship is just now put into our port, and she is a *Veronesé*." That is, a ship fitted out or furnished by the people of *Verona*, a city of the Venetian state.

T. WARTON.

I believe we are all wrong. *Verona* is an inland city. Every inconsistency may, however, be avoided, if we read—*The Veronessa*, i. e. the name of the ship is the *Veronessa*. *Verona*, however, might be obliged to furnish ships towards the general defence of Italy. STEEVENS.

The emendation proposed by Mr. Steevens is acute; but Shakespeare's acquaintance with the topography of Italy (as appears from *The Tempest*) was very imperfect. HENLEY.

In Thomas's History of Italy, already quoted, the people of *Verona* are called the *Veronesi*.

This ship has been already described as a ship of *Venice*. It is now called "*a Veronesé*;" that is, a ship belonging to and furnished by the inland city of *Verona*, for the use of the Venetian state; and newly arrived from *Venice*. "Besides many other towns, (says Contareno,) castles, and villages, they [the Venetians,] possess seven faire cities; as *Trevigi*, *Padoua*, *Vicenza*, *Verona*, *Brescia*, *Bergamo*, and *Crema*." *Commonwealth of Venice*, 1599. MALONE.

Touching the Turkish loss,—yet he looks sadly,  
And prays the Moor be safe; for they were parted  
With foul and violent tempest.

*Mon.* 'Pray heaven he be;  
For I have serv'd him, and the man commands  
Like a full soldier<sup>5</sup>. Let's to the sea-side, ho!  
As well to see the vessel that's come in,  
As throw out our eyes for brave Othello:  
Even till we make the main<sup>6</sup>, and the aerial blue,  
An indistinct regard.

*3 GENT.* Come, let's do so;  
For every minute is expectancy  
Of more arrivance\*.

*Enter CASSIO.*

*Cas.* Thanks to the valiant of this warlike isle<sup>7</sup>,  
That so approve the Moor; O, let the heavens  
Give him defence against the elements,  
For I have lost him on a dangerous sea!

*Mon.* Is he well shipp'd?

*Cas.* His bark is stoutly timber'd, and his pilot  
Of very expert and approv'd allowance<sup>8</sup>;  
Therefore my hopes, not surfeited to death,  
Stand in bold cure<sup>9</sup>.

\* First folio, *arrivancy*.

<sup>5</sup> Like a FULL soldier.] Like a *complete* soldier. So, before, p. 226:

"What a *full* fortune doth the thick lips owe." MALONE.

<sup>6</sup> Even till we make the main, &c.] This line and half is wanting in the eldest quarto. STEEVENS.

<sup>7</sup> — WARLIKE isle.] Thus the folio. The first quarto reads—*worthy* isle. STEEVENS.

<sup>8</sup> Of very expert and approv'd allowance;] I read—

"Very expert, and of approv'd allowance." JOHNSON.

*Expert and approv'd allowance* is put for *allow'd and approv'd expertness*. This mode of expression is not unfrequent in Shakespeare. STEEVENS.

<sup>9</sup> Therefore my hopes, not surfeited to death,

Stand in bold cure.] I do not understand these lines. I know

[*Within.*]                      A sail, a sail, a sail !

*Enter Another Gentleman.*

*Cas.* What noise ?

not how *hope* can be *surfeited to death*, that is, *can be increased, till it be destroyed*; nor what it is to *stand in bold cure*; or why *hope* should be considered as a disease. In the copies there is no variation. Shall we read :

“ Therefore my *fears*, not *surfeited to death*,

“ Stand in bold cure ?

This is better, but it is not well. Shall we strike a bolder stroke, and read thus :

“ Therefore my *hopes*, not *forfeited to death*,

“ Stand *bold*, not *sure* ? ” JOHNSON.

Presumptuous hopes, which have no foundation in probability, may poetically be said to surfeit themselves to death, or forward their own dissolution. To *stand in bold cure*, is to erect themselves in confidence of being fulfilled. A parallel expression occurs in King Lear, Act III. Sc. VI. :

“ This rest might yet have balm'd his broken senses,

“ Which, if convenience will not allow,

“ Stand in *hard cure*.”

Again :

“ — his life, with thine, &c.

“ Stand in *assured loss*.”

*In bold cure* means, *in confidence of being cured*. STEEVENS.

Dr. Johnson says, “ he knows not why *hope* should be considered as a disease.” But it is not *hope* which is here described as a disease; those misgiving apprehensions which diminish hope, are in fact the disease, and hope itself is the patient.

A surfeit being a disease arising from an *excessive* overcharge of the stomach, the poet with his usual licence uses it for any species of *excess*.—Therefore, says Cassio, my hopes, which, though faint and sickly with apprehension, are not totally destroyed by an excess of despondency, erect themselves with some degree of confidence that they will be relieved, by the safe arrival of Othello, from those ill-divining fears under which they now languish.

The word *surfeit* having occurred to Shakspeare, led him to consider such a hope as Cassio entertained, not a sanguine, but a faint and languid hope, (“ sicklied o'er with the pale cast of thought,”) as a *disease*, and to talk of its *cure*.

A passage in Twelfth-Night, where a similar phraseology is used, may serve to strengthen this interpretation :

“ Give me *excess* of it ; that, *surfeiting*,

“ The appetite may *sicken*, and so *die*.”

4 GENT. The town is empty ; on the brow o'the  
sea

Stand ranks of people, and they cry—a sail.

CAS. My hopes do shape him for the governour.

2 GENT. They do discharge their shot of cour-  
tesy :

[Guns heard.

Our friends, at least.

CAS. I pray you, sir, go forth,  
And give us truth who 'tis that is arriv'd.

2 GENT. I shall. [Exit.

MON. But, good lieutenant, is your general  
wiv'd ?

CAS. Most fortunately : he hath achiev'd a maid  
That paragon's description, and wild fame ;  
One that excels the quirks of blazoning pens<sup>1</sup>,  
And in the essential vesture of creation,  
Does bear all excellency<sup>2</sup>.—How now ? who has  
put in ?

Again, in The Two Gentlemen of Verona :

“ O, I have fed upon this woe already,

“ And now *excess* of it will make me *surfeit*.” MALONE.

I believe that Solomon, upon this occasion, will be found the  
best interpreter : “ Hope deferred maketh the heart sick.”

HENLEY.

<sup>1</sup> One that excels the quirks of blazoning pens,] So, in our  
poet's 103d Sonnet :

“ ————— a face

“ That over-goes my blunt invention quite,

“ Dulling my lines, and doing me disgrace.” MALONE.

<sup>2</sup> And in the ESSENTIAL vesture of creation,

Does bear all excellency.] The author seems to use *essential*,  
for *existent*, *real*. She excels the praises of invention, says he, and  
in *real* qualities, with which *creation* has *invested* her, *bears all*  
*excellency*. JOHNSON.

“ Does bear all excellency.” Such is the reading of the quartos ;  
for which the folio has this :

“ And in the essential vesture of creation

“ *Do's tyre the ingeniuer.*”

Which I explain thus :

“ Does tire the *ingenious* verse.”

This is the best reading, and that which the author substituted in  
his revisal. JOHNSON.

*Re-enter Second Gentleman.*

2 GENT. 'Tis one Iago, ancient to the general.

The reading of the quarto is so flat and unpoetical, when compared with that sense which seems meant to have been given in the folio, that I heartily wish some emendation could be hit on, which might entitle it to a place in the text. I believe the word *tire* was not introduced to signify—to *fatigue*, but to *attire*, to *dress*. The verb *to attire*, is often so abbreviated. Thus, in Holland's Leaguer, 1633 :

“ ——— Cupid's a boy,

“ And would you *tire* him like a senator ?”

Again, in The Comedy of Errors, Act II. Sc. II. :

“ ——— To save the money he spends in *tiring*,” &c.

The essential *vesture* of creation tempts me to believe it was so used on the present occasion. I would read something like this :

“ And in the essential *vesture* of creation

“ Does *tire* the *ingenuous* virtue,”

i. e. invests her artless virtue in the fairest form of earthly substance.

In The Merchant of Venice, Act V. Lorenzo calls the body—  
“ the muddy *vesture* of decay.”

It may, however, be observed, that the word *ingener* did not anciently signify *one who manages the engines or artillery of an army*, but any *ingenious person*, any *master of liberal science*.

As in the following instance from the ancient metrical romance of The Sowdon of Babyloyne, p. 55 :

“ He called forth Mabon his *engynour*

“ And saide, I charge thee

“ To throwe a *magnelle* to yon tour

“ And breke it down on thre.”

So, in Ben Jonson's Sejanus, Act I. Sc. I. :

“ No, Silius, we are no good *ingeners*,

“ We want the fine arts,” &c.

*Ingener*, therefore, may be the true reading of this passage : and a similar thought occurs in The Tempest, Act IV. Sc. I. :

“ For thou shalt find she will outstrip all praise,

“ And make it halt behind her.”

In the argument of Sejanus, Ben Jonson likewise says that his hero “worketh with all his *ingene*,” apparently from the Latin *ingenium*. STEEVENS.

Perhaps the words intended in the folio, were—

“ Does *tire* the *ingene* ever.”

*Ingene* is used for *ingenium* by Puttenham, in his Arte of Poesie, 1589 : “ — such also as made most of their workes by translation



CAS. He has had most favourable and happy speed :

out of the Latin and French tongue, and few or none of their owne *engine*." *Engine* is here without doubt a misprint for *ingene*.—I believe, however, the reading of the quarto is the true one.—If *tire* was used in the sense of *weary*, then *ingener* must have been used for the ingenious person who should attempt to enumerate the merits of Desdemona. To the instance produced by Mr. Steevens from Sejanus, may be added another in Fleckno's Discourse of the English Stage, 1664 : "Of this curious art the Italians (this latter age) are the greatest masters, the French good proficients, and we in England only schollars and learners, yet, having proceeded no further than to bare painting, and not arrived to the stupendous wonders of your great *ingeniers*." In one of Daniel's Sonnets, we meet with a similar imagery to that in the first of these lines :

"Though time doth spoil her of the fairest vaile

"That ever yet mortalitie did cover." MALONE.

The reading of the folio, though incorrectly spelled, appears to have been—

"Does *tire* the *engineer* ;"

which is preferable to either of the proposed amendments ; and the meaning of the passage would then be, "One whose real perfections were so excellent, that to blazon them would exceed the abilities of the ablest masters."

The sense attributed to the word *tire*, according to this reading, is perfectly agreeable to the language of poetry. Thus Dryden says :

"For this an hundred voices I desire,

"To tell thee what an hundred tongues would *tire* ;

"Yet never could be worthily exprest,

"How deeply those are seated in my breast."

And in the last Act of The Winter's Tale, the third Gentleman says : "I never heard of such another encounter, which *lames* report to follow it, and *undoes* description to do it." The objection to the reading of *inginer*, is, that although we find the words *ingine*, *inginer*, and *inginous* in Jonson, they are not the language of Shakspeare ; and I believe indeed that Jonson is singular in the use of them. M. MASON.

Whoever shall reject uncommon expressions in the writings of Shakspeare, because they differ either from the exact rules of orthography, or from the unsettled mode of spelling them by other writers, will be found to deprive him no less of his beauties, than that the ornithologist would the peacock, who should cut out every eye of his train because it was either not circular, or else varied from some imaginary standard.—*Ingenieur* is no doubt of

Tempests themselves, high seas, and howling winds,  
 The gutter'd rocks, and congregated sands,—  
 Traitors ensteep'd<sup>3</sup> to clog the guiltless keel,  
 As having sense of beauty, do omit  
 Their mortal \* natures<sup>4</sup>, letting go safely by  
 The divine Desdemona.

\* Quarto, *common*.

the same import with *ingener* or *ingeneer*, though perhaps differently written by Shakspeare in reference to *ingenious*, and to distinguish it from *ingeneer*, which he has elsewhere used in a *military* sense. Mr. M. Mason's objection, that it is not the language of Shakspeare, is more than begging the question; and to affirm that Jonson is singular in the use of *ingine*, *inginer*, and *ingincus*, is as little to the purpose. For we not only have those expressions in other writers, but others from the same root, as *ingene*, *engene*, &c. in Holinshed, and Sir T. More; and Daniel uses *ingeniate*:

“Th' adulterate beauty of a falsed cheek

“Did Nature (for this good) *ingeniate*,

“To shew in thee the glory of her best.” HENLEY.

<sup>3</sup> Traitors ENSTEEP'D —] Thus the folio and one of the quartos. The first copy reads—*enscerped*, of which every reader may make what he pleases. Perhaps *escerped* was an old English word borrowed from the French *escarpé*, which Shakspeare not finding congruous to the image of clogging the keel, afterwards changed.

I once thought that the poet had written—Traitors *enscarf'd*, i. e. muffled in their robes, as in Julius Cæsar. So, in Hamlet: “My sea-gown *scarf'd* about me;” and this agrees better with the idea of a traitor; yet whatever is gained one way is lost another. Our poet too often adopts circumstances from every image that arose in his mind, and employing them without attention to the propriety of their union, his metaphorical expressions become inextricably confused. STEEVENS.

Mr. Steevens's difficulty respecting *ensteep'd*, would, perhaps, have been removed, if he had but recollected the passage of the fourth Act, where Othello alludes to the fate of Tantalus:

“Had it pleas'd heaven

“To try me with affliction; had he rain'd

“All kind of sores, and shames on my bare head;

“*Steep'd* me in poverty to the very lips—.” HENLEY.

Traitors *ensteeped* are merely traitors concealed under the water. BOSWELL.

<sup>4</sup> Their MORTAL natures,] i. e. their *deadly*, *destructive* natures. So, in Macbeth, Act I. Sc. V.

MON. What is she ?

CAS. She that I spake of, our great captain's captain<sup>5</sup>,

Left in the conduct of the bold Iago ;  
Whose footing here anticipates our thoughts,  
A se'nnight's speed.—Great Jove<sup>6</sup>, Othello guard,  
And swell his sail with thine own powerful breath ;  
That he may bless this bay with his tall ship,  
Make love's quick pants in Desdemona's arms<sup>7</sup>,  
Give renew'd fire to our extincted spirits,  
And bring all Cyprus comfort<sup>8</sup> !—O, behold,

*Enter DESDEMONA, EMILIA, IAGO, RODERIGO, and Attendants.*

The riches of the ship is come on shore<sup>9</sup> !  
Ye men of Cyprus, let her have your knees :—  
Hail to thee, lady ! and the grace of heaven,  
Before, behind thee, and on every hand,  
Enwheel thee round !

DES. I thank you, valiant Cassio.  
What tidings can you tell me of my lord ?

CAS. He is not yet arriv'd : nor know I aught  
But that he's well, and will be shortly here.

“ That tend on *mortal* thoughts.”

See Dr. Johnson's note on that passage. REED.

<sup>5</sup> —captain's captain ;] So, in King Richard III. Act IV. Sc. IV. :

“ And she shall be sole victress, *Cæsar's Cæsar.*”

MALONE.

<sup>6</sup> Great Jove, &c.] For this absurdity I have not the smallest doubt that the master of the Revels, and not our poet, is answerable. See The Historical Account of the English Stage, vol. iii.

MALONE.

<sup>7</sup> Make love's quick pants in DESDEMONA'S ARMS,] Thus the folio. The quarto with less animation :

“ And swiftly come to *Desdemona's arms.*” STEEVENS.

<sup>8</sup> And bring all Cyprus comfort !] This passage is only found in the quartos. STEEVENS.

<sup>9</sup> The riches of the ship is come on shore.] Shakspeare uses *riches* as a singular in his 87th Sonnet :

“ And for *that riches*, where is my deserving ?” MALONE.

*DES.* O, but I fear ;—How lost you company ?

*CAS.* The great contention of the sea and skies  
Parted our fellowship : But, hark ! a sail.

[*Cry within, A sail, a sail ! Then Guns heard.*

2 *GENT.* They give their greeting \* to the  
citadel ;

This likewise is a friend.

*CAS.* See for the news <sup>8</sup>.—

[*Exit Gentleman.*

Good ancient, you are welcome ;—Welcome, mistress :—

[*To EMILIA.*

Let it not gall your patience, good Iago,  
That I extend my manners ; 'tis my breeding  
That gives me this bold show of courtesy.

[*Kissing her.*

*IAGO.* Sir, would she give you so much of her  
lips,

As of her tongue she oft bestows on me,  
You'd have enough.

*DES.* Alas, she has no speech.

*IAGO.* In faith, too much <sup>9</sup> ;

I find it still, when I have list to sleep :  
Marry, before your ladyship, I grant,  
She puts her tongue a little in her heart,  
And chides with thinking.

*EMIL.* You have little cause to say so.

*IAGO.* Come on, come on ; you are pictures out  
of doors,

Bells in your parlours, wild cats in your kitchens,  
Saints in your injuries <sup>1</sup>, devils being offended,

\* Quarto, *this greeting.*

<sup>8</sup> See for the news.] The first quarto reads—*So speaks this voice.* STEEVENS.

In faith, too much ;] Thus the folio. The first quarto thus :

“ I know *too much* ;

“ I find it, *I ; for when,*” &c. STEEVENS.

<sup>9</sup> Saints in your injuries, &c.] When you have a mind to do injuries, you put on an air of sanctity. JOHNSON.

Players in your housewifery, and housewives in your beds.

DES. O, fye upon thee, slanderer<sup>2</sup>!

IAGO. Nay, it is true, or else I am a Turk ;  
You rise to play, and go to bed to work.

EMIL. You shall not write my praise.

IAGO. No, let me not.

DES. What would'st thou write of me, if thou should'st praise me ?

IAGO. O gentle lady, do not put me to't ;  
For I am nothing, if not critical<sup>3</sup>.

In Puttenham's Art of Poesie, 1589, I meet with almost the same thoughts : " We limit the comely parts of a woman to consist in four points ; that is, to be, a shrew in the kitchen, a saint in the church, an angel at board, and an ape in the bed ; as the Chronicle reports by mistress Shore, paramour to King Edward the Fourth."

Again, in a play of Middleton's, called Blurt Master Constable ; or, The Spaniard's Night-Walk, 1602 : " —according to that wise saying of you, you be saints in the church, angels in the street, devils in the kitchen, and apes in your bed."

Again, in The Miseries of Inforc'd Marriage, 1607 : " Women are in churches saints, abroad angels, at home devils."

Puttenham, who mentions all other contemporary writers, has not once spoken of Shakspeare ; so that it is probable he had not produced any thing of so early a date.

The truth is, that this book appears to have been written several years before its publication. See p. 115, 116, where the author refers to Sir Nicholas Bacon, who died in 1579, and recounts a circumstance, from his own knowledge, that happened in 1553.

STEEVENS.

How does it appear that this book was written several years before its publication, from the circumstances mentioned ? Puttenham does not speak of Sir Nicholas Bacon as living ; but speaks to those who *knew* him ; from which we might rather infer that it could not be written before 1578, when that lord keeper died.

MALONE.

<sup>2</sup> O, fye upon thee, slanderer !] This short speech is, in the quarto, unappropriated ; and may as well belong to *Emilia* as to *Desdemona*. STEEVENS.

It is appropriated to Desdemona in the folio. BOSWELL.

<sup>3</sup> — critical.] That is, *censorious*. JOHNSON.

DES. Come on, assay :—There's one gone to the harbour?

IAGO. Ay, madam.

DES. I am not merry; but I do beguile  
The thing I am, by seeming otherwise.—  
Come, how wouldst thou praise me?

IAGO. I am about it; but, indeed, my invention  
Comes from my pate, as birdlime does from frize<sup>4</sup>,  
It plucks out brains and all: But my muse labours,  
And thus she is deliver'd.

If she be fair and wise,—fairness, and wit,  
The one's for use, the other useth it.

DES. Well prais'd! How if she be black and witty?

IAGO. If she be black, and thereto have a wit,  
She'll find a white that shall her blackness fit<sup>5</sup>.

DES. Worse and worse.

EMIL. How, if fair and foolish?

IAGO. She never yet was foolish that was fair<sup>6</sup>;  
For even her folly help'd her to an heir.

So, in our author's 122d Sonnet:

“ ——— my adder's sense

“ To *critick* and to flatterer stopped are.” MALONE.

<sup>4</sup> ——— my invention

Comes from my pate, as BIRDLIME does from FRIZE,] A similar thought occurs in The Puritan: “The excuse stuck upon my tongue, like *ship-pitch* upon a *mariner's gown*.” STEEVENS.

<sup>5</sup> — her blackness FIT.] The first quarto reads—*hit*. So, in King Lear: “I pray you, let us *hit* together.” I believe *hit*, in the present instance also, to be the true reading, though it will not bear, as in Love's Labour's Lost, explanation. See vol. iv. p. 350. STEEVENS.

<sup>6</sup> She NEVER yet was foolish, &c.] We may read:

“She *ne'er* was yet *so* foolish that was fair,

“But even her folly help'd her to an heir.”

Yet I believe the common reading to be right: the law makes the power of cohabitation a proof that a man is not a *natural*; therefore, since the foolishest woman, if *pretty*, may have a child, no *pretty* woman is ever foolish. JOHNSON.

*DES.* These are old fond paradoxes, to make fools laugh i'the alehouse. What miserable praise hast thou for her that's foul and foolish ?

*IAGO.* There's none so foul, and foolish thereunto,

But does foul pranks which fair and wise ones do.

*DES.* O heavy ignorance !—thou praisest \* the worst best. But what praise could'st thou bestow on a deserving woman indeed<sup>7</sup> ? one, that, in the authority of her merit, did justly put on the vouch of very malice itself<sup>8</sup> ?

*IAGO.* She that was ever fair, and never proud ;  
Had tongue at will, and yet was never loud ;  
Never lack'd gold, and yet went never gay ;  
Fled from her wish, and yet said,—*now I may* ;  
She that, being anger'd, her revenge being nigh,  
Bade her wrong stay, and her displeasure fly :  
She that in wisdom never was so frail,  
To change the cod's head for the salmon's tail<sup>9</sup> ;

\* Quarto, *that praises.*

<sup>7</sup> But what praise couldst thou bestow on a deserving woman indeed ?] The hint for this question, and the metrical reply of Iago, is taken from a strange pamphlet, called *Choice, Chance, and Change, or Conceits in their Colours*, 1606: when after Tidero has described many ridiculous characters in verse, Arnofilo asks him, “ But, I pray thee, didst thou write none in commendation of some worthy creature ? ” Tidero then proceeds, like Iago, to repeat more verses. STEEVENS.

<sup>8</sup> —one, that, in the authority of her merit, did justly put on the vouch of very malice itself ?] The sense is this, one that was so conscious of her own merit, and of the authority her character had with every one, that she durst venture to call upon malice itself to vouch for her. This was some commendation. And the character only of clearest virtue ; which could force malice, even against its nature, to do justice. WARBURTON.

To put on the vouch of malice, is to assume a character vouched by the testimony of malice itself. JOHNSON.

To put on is to provoke, to incite. So, in *Macbeth* :

“ — the powers above

“ Put on their instruments.” STEEVENS.

<sup>9</sup> To change the COD'S HEAD for the SALMON'S TAIL ;] i. e. to

She that could think, and ne'er disclose her mind,  
See suitors following, and not look behind<sup>1</sup>;  
She was a wight,—if ever such wight were,—

*DES.* To do what?

*IAGO.* To suckle fools, and chronicle small beer<sup>2</sup>.

*DES.* O most lame and impotent conclusion!—  
Do not learn of him, Emilia, though he be thy  
husband.—How say you, Cassio? is he not a most  
profane<sup>3</sup> and liberal counsellor<sup>4</sup>?

exchange a delicacy for coarser fare. See Queen Elizabeth's Household Book for the 43d Year of her Reign: "Item, the Master Cookes have to fee all the *salmon's tails*," &c. p. 296.

STEEVENS.

<sup>1</sup> See suitors following, and not look behind;] The first quarto omits this line. STEEVENS.

<sup>2</sup> To suckle fools, and chronicle small beer.] After enumerating the perfections of a woman, Iago adds, that if ever there was such a one as he had been describing, she was, at the best, of no other use, than *to suckle children, and keep the accounts of a household*. The expressions "to suckle fools, and chronicle small beer," are only instances of the want of natural affection, and the predominance of a critical censoriousness in Iago, which he allows himself to be possessed of, where he says, "O! I am nothing, if not critical." STEEVENS.

<sup>3</sup> — profane —] Gross of language, of expression broad and brutal. So, Brabantio, in the first Act, calls Iago *profane* wretch. JOHNSON.

Ben Jonson, in describing the characters in *Every Man out of his Humour*, styles Carlo Buffone, a publick, scurrilous, and *profane* jester. STEEVENS.

<sup>4</sup> — LIBERAL counsellor?] *Liberal* for *licentious*.

WARBURTON.

So, in *The Fair Maid of Bristow*, 1605, bl. l.:

"But Vallenger, most like a *liberal* villain,

"Did give her scandalous, ignoble terms." STEEVENS.

So, also, in *Hamlet*:

"—— long purples,

"That *liberal* shepherds give a grosser name." MALONE.

*Counsellor* seems to mean, not so much a man that *gives counsel*, as one that discourses fearlessly and volubly. A talker. JOHNSON.

*Counsellor* is here used in the common acceptation. Desdemona refers to the answers she had received from Iago, and particularly her last. HENLEY.



CAS. He speaks home, madam ; you may relish him more in the soldier, than in the scholar.

IAGO. [*Aside.*] He takes her by the palm : Ay, well said, whisper : with \* as little a web as this, will I ensnare as great a fly as Cassio. Ay, smile upon her, do ; I will gyve thee<sup>5</sup> in thine own courtship. You say true : 'tis so, indeed : if such tricks as these strip you out of your lieutenantry, it had been better you had not kissed your three fingers so oft, which now again you are most apt to play the sir in<sup>6</sup>. Very good ; well kissed ! an excellent courtesy<sup>7</sup> ! 'tis so indeed. Yet again your fingers to your lips ? would, they were clyster-pipes for your sake !—— [*Trumpet.*] The Moor, I know his trumpet.

CAS. 'Tis truly so.

DES. Let's meet him, and receive him.

CAS. Lo, where he comes !

\* Quarto omits *with*.

<sup>5</sup> — I will GYVE thee —] i. e. catch, shackle. POPE.

The first quarto reads—I will *catch* you in your own *courtsies* ; the second quarto—I will *catch* you in your own courtship. The folio as it is in the text. STEEVENS.

<sup>6</sup> — to play the sir in.] That is, to show your good breeding and gallantry. HENLEY.

<sup>7</sup> — well kissed ! AN excellent courtesy !] Spoken when Cassio kisses his hand, and Desdemona courtsies. JOHNSON.

This reading was recovered from the quarto 1622, by Dr. Johnson. The folio has—and excellent courtesy.

I do not believe that any part of these words relates to Desdemona. In the original copy, we have just seen, the poet wrote—“— ay, smile upon her, do ; I will catch you in your own *courtsies*.” Here therefore he probably meant only to speak of Cassio, while kissing his hand. “Well kissed ! an excellent courtesy !” i. e. an excellent salute. *Courtesy*, in the sense of *obeisance* or *salute*, was in Shakspeare's time applied to men as well as women. So, in the Rape of Lucrece :

“The homely villain *court'sies* to her low.”

See Henry IV. Part I. Act III. Sc. II. MALONE.

*Enter OTHELLO, and Attendants.*

OTH. O my fair warrior<sup>8</sup>!

DES. My dear Othello?

OTH. It gives me wonder great as my content,  
To see you here before me. O my soul's joy!  
If after every tempest come such calms<sup>9</sup>,  
May the winds blow till they have waken'd  
death!

And let the labouring bark climb hills of seas,  
Olympus-high; and duck again as low  
As hell's from heaven<sup>1</sup>! If it were now to die,  
'Twere now to be most happy<sup>2</sup>; for, I fear,

<sup>8</sup> O my fair WARRIOR!] Again, in Act III. Desdemona says:  
“— unhandsome warrior as I am.” This phrase was introduced  
by our copiers of the French Sonnetteers. Ronsard frequently  
calls his mistresses *guerrieres*; and Southern, his imitator, is not  
less prodigal of the same appellation. Thus, in his fifth Sonnet:

“And, my warrior, my light shines in thy fayre eyes.”

Again, in his sixth Sonnet:

“I am not, my cruell warrior, the Thebain,” &c.

Again, *ibid.*:

“I came not, my warrior, of the blood Lidain.”

Had not I met with the word thus fantastically applied, I should  
have concluded that Othello called his wife a warrior, because she  
had embarked with him on a warlike expedition, and not in con-  
sequence of Ovid's observation—

*Militat omnis amans, et habet sua castra Cupido.* “

STEEVENS.

<sup>9</sup> — come such CALMS,] Thus the folio. The quarto 1622,  
reads—*calmness*. STEEVENS.

<sup>1</sup> And let the labouring bark climb hills of seas,  
Olympus-high; and duck again as low

As hell's from heaven!] So, in Sidney's *Arcadia*, b. i.: “The  
*sea*, making *mountaines* of itself, over which the tossed and totter-  
ing ship should *climbe*, to be straight carried downe againe to a  
*pit of hellish darknesse*.” STEEVENS.

<sup>2</sup> — If it were now to die,

'Twere now to be most happy;] So, Cherea, in *The Eunuch*  
of Terence, Act III. Sc. V.:

My soul hath her content so absolute,  
That not another comfort like to this  
Succeeds in unknown fate.

*DES.* The heavens forbid,  
But that our loves and comforts should increase,  
Even as our days do grow<sup>3</sup> !

OTH. Amen to that, sweet powers!—  
I cannot speak enough of this content,  
It stops me here; it is too much of joy:  
And this, and this, the greatest discords be,  
[*Kissing her*⁴.

That e'er our hearts shall make !

*Iago.* O, you are well tun'd now!  
But I'll set down <sup>5</sup> the pegs that make this musick,  
As honest as I am. [*Aside.*]

— Proh Jupiter!

Nunc tempus profecto est, cum perpeti me possum interfici,  
Ne vita aliquâ hoc gaudium contamine ægritudine.

MALONE.

<sup>3</sup> Even as our days DO grow !] Here is one of those evident interpolations which abound in our author's dramas. Who does not perceive that the words—*Even as our days*, refer to the verb—*increase* in the foregoing line? Omit therefore the prosaick—*do grow*, (which is perfectly useless) and the metre will be restored to its original regularity.

Fenton has adopted this thought in his *Mariamne*:

“ And mutual passion with our years increase ! ”

STEEVENS.

<sup>4</sup> And this, and this, &c. *Kissing her.*] So, in Marlowe's *Lust's Dominion* :

"I pri'thee, chide, if I have done amiss,

"But let my punishment be *this and this*. [Kissing the Moor." MALONE.

Marlowe's play was written before that of Shakspeare, who might possibly have acted in it. STEEVENS.

<sup>5</sup> — I'll *set* down—] Thus the old copies, for which the modern editors, following Mr. Pope, have substituted—*let* down, But who can prove that to *set down* was not the language of Shakespeare's time, when a viol was spoken of?—To *set* formerly signified to *tune*, though it is no longer used in that sense. "It was then," says Anthony Wood in his Diary, "that I *set* and tuned

OTH.

Come, let's to the castle.—

News, friends<sup>6</sup>; our wars are done, the Turks are  
drown'd.

How do our old acquaintance of this isle?—

Honey, you shall be well desir'd in Cyprus<sup>7</sup>,

I have found great love amongst them. O my  
sweet,

I prattle out of fashion<sup>8</sup>, and I dote

In mine own comforts.—I prythee, good Iago,

Go to the bay, and disembark my coffers:

Bring thou the master<sup>9</sup> to the citadel:

in strings and fourths," &c. So, in *Skialetheia*, a Collection of  
Satires, &c. 1598:

"—— to a nimbler key

"Set thy wind instrument." MALONE.

To "*set down*" has this meaning in no other part of our au-  
thor's works. However, *virtus post nummos*: we have secured  
the phrase, and the exemplification of it may follow when it will.

STEEVENS.

To *set down* has the same meaning as to *put down*, to *lower*.  
Yet, as the phrase to *let down* is the usual phrase, and might be  
easily corrupted, it was probably the true one. BOSWELL.

<sup>6</sup> NEWS, friends;] The modern editors read (after Mr. Rowe)  
*Now, friends*. I would observe once for all, that (in numberless  
instances in this play, as well as in others,) where my predecessors  
had silently and without reason made alterations, I have as silently  
restored the old readings. STEEVENS.

It should be remembered that this note was written in 1773,  
and, therefore, refers only to his predecessors at that period; nor  
was it correct at that time; for Mr. Capell, in 1768, reads as the  
old copies. BOSWELL.

<sup>7</sup> — WELL DESIR'D in Cyprus,] i. e. much solicited by invi-  
tation. So, in *The Letters of the Paston Family*, vol. i. p. 299:  
"— at the whych weddyng I was with myn hostes, and also *de-  
syr'd* by y<sup>e</sup> jentylman hymselfe." STEEVENS.

<sup>8</sup> I prattle out of fashion,] Out of method, without any settled  
order of discourse. JOHNSON.

<sup>9</sup> — the MASTER —] Dr. Johnson supposed, that by the  
*master* was meant the *pilot* of a ship, and indeed had high au-  
thority for this supposition; for our poet himself seems to have  
confounded them. See Act III. Sc. II. l. 1. But the master is a  
distinct person, and has the principal command, and care of the

He is a good one, and his worthiness  
Does challenge much respect.—Come, Desdemona,  
Once more well met at Cyprus.

[*Exit Othello, Desdemona, and Attendants.*]

*IAGO.* Do thou meet me presently at the harbour.  
Come hither\*. If thou be'st valiant as (they say)  
base men, being in love, have then a nobility in  
their natures<sup>1</sup> more than is native to them,—list  
me. The lieutenant to-night watches on the court  
of guard<sup>2</sup>:—First, I must tell thee this—Desde-  
mona is directly in love with him.

*ROD.* With him! why, 'tis not possible.

*IAGO.* Lay thy finger—thus<sup>3</sup>, and let thy soul be  
instructed. Mark me with what violence she first  
loved the Moor, but for bragging, and telling her  
fantastical lies: And will she love him still for  
prating<sup>4</sup>? let not thy discreet heart think it. Her  
eye must be fed; and what delight shall she have

\* First folio, *thither*.

navigation of the ship, under the captain, where there is a cap-  
tain; and in chief, where there is none. The pilot is employed  
only in navigating the ship into or out of port. MALONE.

"The *master* (says Smith in his *Sea-Grammar*, 1627,) and his  
mates, are to direct the course, command all the sailors, for steer-  
ing, trimming, and sailing the ship," &c.

<sup>1</sup> — base men, being in love, have then a nobility in their na-  
tures —] So, in *Hamlet*:

"Nature is fine in love." MALONE.

Dryden has imparted Iago's present sentiment to Dorax:

"Why love does all that's noble here below." STEEVENS.

<sup>2</sup> — the court of guard:] i. e. the place where the guard  
musters. So, in *The Family of Love*, 1608:

"Thus have I pass'd the round and *court of guard*."

Again, in *The Beggar's Bush*, by Beaumont and Fletcher:

"Visit your *courts of guard*, view your munition."

STEEVENS.

<sup>3</sup> Lay thy finger—thus,] On thy mouth, to stop it while thou  
art listening to a wiser man. JOHNSON.

<sup>4</sup> And will SHE love him still for prating?] The folio reads—  
*To love him still for prating!* STEEVENS.

to look on the devil? When the blood is made dull with the act of sport, there should be,—again to inflame it <sup>5</sup>, and to give satiety a fresh appetite,—loveliness in favour; sympathy in years, manners, and beauties; all which the Moor is defective in: Now, for want of these required conveniences, her delicate tenderness will find itself abused, begin to heave the gorge, disrelish and abhor the Moor; very nature will instruct her in it, and compel her to some second choice. Now, sir, this granted, (as it is a most pregnant and unforced position,) who stands so eminently \* in the degree of this fortune, as Cassio does? a knave very voluble; no further conscionable, than in putting on the mere form of civil and humane seeming<sup>6</sup>, for the better compassing of his salt and most hidden loose affection? [why, none; why, none †:] A slippery and subtle knave; a finder out of occasions; that has an eye can stamp and counterfeit advantages, though true advantage never present itself: A devilish knave! besides, the knave is handsome, young; and hath all those requisites in him, that folly and green minds<sup>7</sup> look after: A pestilent complete knave; and the woman hath found him already.

*ROD.* I cannot believe that in her; she is full of most blessed condition <sup>8</sup>.

*IAGO.* Blessed fig's end! the wine she drinks is made of grapes: if she had been blessed, she would never have loved the Moor: [Bless'd pudding †!]

\* First folio, *eminent*. † Quarto omits these four words.

‡ Quarto omits *Bless'd pudding*.

<sup>5</sup> — AGAIN to inflame it,] Thus the quarto 1622. The folio reads—*a game*. STEEVENS.

<sup>6</sup> — and HUMANE seeming,] Thus the folio. The quarto 1622 reads—and *hand-seeming*. MALONE.

<sup>7</sup> — green minds —] Minds unripe, minds not yet fully formed. JOHNSON.

<sup>8</sup> — condition.] Qualities, disposition of mind. JOHNSON.

Didst thou not see her paddle with the palm of his hand ? [didst not mark that \* ?]

ROD. Yes, that I did ; but that was but courtesy.

IAGO. Lechery, by this hand ; an index, and obscure prologue to the history of lust and foul thoughts<sup>9</sup>. They met so near with their lips, that their breaths embraced together. Villainous thoughts, Roderigo ! when these mutualities so marshal the way, hard at hand comes the master and main exercise, the incorporate conclusion : Pish !— But, sir, be you ruled by me : I have brought you from Venice. Watch you to-night ; for the command, I'll lay't upon you : Cassio knows you not ;— I'll not be far from you : Do you find some occasion to anger Cassio, either by speaking too loud, or tainting<sup>1</sup> his discipline ; or from what other course<sup>2</sup> you please, which the time shall more favourably minister.

ROD. Well.

IAGO. Sir, he is rash, and very sudden in choler<sup>3</sup> ;

\* Quarto omits these four words.

<sup>9</sup> — an INDEX, and obscure prologue, &c.] That *indexes* were formerly *prefixed* to books, appears from a passage in *Troilus and Cressida*, vol. viii. p. 276 ; and another in *Hamlet*, vol. vii. p. 391.

MALONE.

<sup>1</sup> — tainting —] Throwing a slur upon his discipline. JOHNSON.  
So, in *Troilus and Cressida* :

“ In *taint* of our best man.”

Again, in Chapman's translation of the 22d *Odyssey* :

“ Ctesippus, over good Eumæus' shield

“ His shoulder's top did *taint*.”

To *taint*, in this instance, means ‘to inflict a slight wound.’

Again, in the 3d *Iliad*, 4to. 1598, by the same translator :

“ Eight shafts I shot ———

“ Yet this wilde dogge, with all my aime, I have no power to  
*taint*.” STEEVENS.

<sup>2</sup> — other COURSE —] The first quarto reads—*cause*.

STEEVENS.

<sup>3</sup> — SUDDEN in choler ;] *Sudden* is *precipitately violent*.

JOHNSON.

So, Malcolm, describing Macbeth :

and, haply, with his truncheon may strike at you :  
 Provoke him, that he may : for, even out of that,  
 will I cause these of Cyprus to mutiny ; whose qualification shall come into no true taste again <sup>4</sup>, but by the displanting of Cassio. So shall you have a shorter journey to your desires, by the means I shall then have to prefer them <sup>5</sup> ; and the impediment most profitably removed, without the which there were no expectation of our prosperity.

ROD. I will do this, if I can bring it to any opportunity <sup>6</sup>.

IAGO. I warrant thee. Meet me by and by at the citadel : I must fetch his necessaries ashore. Farewell.

ROD. Adieu.

[Exit.

IAGO. That Cassio loves her, I do well believe it ;  
 That she loves him, 'tis apt, and of great credit :  
 The Moor—howbeit that I endure him not,—  
 Is of a constant, loving, noble nature ;  
 And, I dare think, he'll prove to Desdemona  
 A most dear husband. Now I do love her too ;

“ I grant him bloody —,

“ *Sudden, malicious.*” STEEVENS.

\* — whose QUALIFICATION shall come, &c.] Whose resentment shall not be so *qualified* or *tempered*, as to be *well* tasted, as not to retain *some bitterness*. The phrase is harsh, at least to our ears. JOHNSON.

Johnson's explanation is confirmed by what Cassio says in the next scene : “ I have drunk but one cup to night, and that was craftily *qualified*,” i. e. allayed by water. M. MASON.

“ — no true taste —” So the folio. The quarto 1622 reads—no true *trust*. MALONE.

<sup>5</sup> — to PREFER them ;] i. e. to *advance* them. So, in A Midsummer-Night's Dream, vol. v. p. 308. “ The short and the long is, our play is *preferred*.” MALONE.

<sup>6</sup> — if I can bring it to any opportunity.] Thus the quarto 1622. The folio reads—if *you* can bring it, &c. MALONE.

The sense requires *I*, for Iago had brought the affair to opportunity by fixing on Roderigo for one of the watch. Roderigo's part remained to be done, viz. provoking Cassio, which he promises to do if opportunity offered to give him cause. JENNENS.



Not out of absolute lust, (though, peradventure,  
 I stand accountant for as great a sin,)  
 But partly led to diet my revenge,  
 For that I do suspect the lusty \* Moor  
 Hath leap'd into my seat : the thought whereof  
 Doth, like a poisonous mineral<sup>7</sup>, gnaw my in-  
 wards;

And nothing can or shall content my soul,  
 Till I am even with him<sup>8</sup>, wife for wife ;  
 Or, failing so, yet that I put the Moor  
 At least into a jealousy so strong  
 That judgment cannot cure. Which thing to do,—  
 If this poor trash of Venice, whom I trash  
 For his quick hunting, stand the putting on<sup>9</sup>,

\* Quarto, *lustful*.

<sup>7</sup> — like a poisonous mineral,] This is philosophical. Mineral poisons kill by corrosion. JOHNSON.

<sup>8</sup> Till I am *even* with him,] Thus the quarto 1622; the first folio reads :

“Till I am *even'd* with him.”

i. e. Till I am on a level with him by retaliation.

So, in Heywood's *Iron Age*, 1632, Second Part :

“The stately walls he rear'd, levell'd, and *even'd*.”

Again, in *Tancred and Gismund*, 1592 :

“For now the walls are *even'd* with the plain.”

Again, in Stanyhurst's translation of the first book of Virgil's *Æneid*, 1582 :—“*numerus cum navibus æquat*—.”

“— with the ships the number is *even'd*.” STEEVENS.

<sup>9</sup> — Which thing to do,—

If this poor TRASH of Venice, whom I TRASH

For his quick hunting, stand the putting on,] The quarto 1622 has—*crush*, the folio reads—*trace*, an apparent corruption of—*trash*; for as to the idea of *crushing a dog*, to prevent him from *quick hunting*, it is too ridiculous to be defended.

To *trash*, is still a hunter's phrase, and signifies (see *Tempest*, Act I. Sc. II.) to fasten a weight on the neck of a dog, when his speed is superior to that of his companions. Thus, says Caratach, in *The Bonduca* of Beaumont and Fletcher. (the quotation was the late Mr. T. Warton's, though misunderstood by him as to its appropriate meaning) :

I'll have our Michael Cassio on the hip<sup>1</sup>;  
Abuse him to the Moor in the rank garb<sup>2</sup>,—

“ ——— I fled too,

“ But not so fast; your jewel had been lost then,

“ Young Hengo there: he *trash'd* me, Nennius—.”

i. e. he was the clog that restrained my activity.

This sense of the word—*trash* has been so repeatedly confirmed to me by those whom I cannot suspect of wanting information relative to their most favourite pursuits, that I do not hesitate to throw off the load of unsatisfactory notes with which the passage before us has hitherto been oppressed.

The same idea occurs also in the Epistle Dedicatory to Dryden's *Rival Ladies*: “Imagination in a poet is a faculty so wild and lawless, that, *like a high-ranging spaniel*, it must have *clogs tied to it, lest it outrun the judgement*.”

*Trash*, in the first instance, (though Dr. Warburton would change it into—*brach*,) may be used to signify a worthless hound, as the same term is afterwards employed to describe a worthless female:

“Gentlemen all, I do suspect this *trash*.”

It is scarce necessary to support the present jingle of the word—*trash*, by examples, it is so much in our author's manner, although his worst.

*Stand the putting on*, may mean—*does not start too soon after Desdemona*, and so destroy my scheme by injudicious precipitation. But I rather think, these words have reference to the enterprize of provoking Cassio, and will then imply,—“if he has courage enough for the attempt to which I have just incited, or put him on.”—For an example of the latter phrase, see p. 305, n. 8. STEEVENS.

That Mr. Steevens has given the true explanation of—to *trash*, is fixed by the succeeding authority from Harrington, where it unquestionably means to *impede the progress*: “—prolongation of magistracy, *trashing* the wheel of rotation, destroys the life or natural motion of a commonwealth.” *Works*, p. 303, fol. 1747. HOLT WHITE.

<sup>1</sup> I'll have our Michael Cassio on the hip;] A phrase from the art of wrestling. JOHNSON.

<sup>2</sup> — in the RANK garb,] Thus the quarto, and, I think, rightly. *Rank garb*, I believe, means *grossly*, i. e. *without mincing the matter*. So, in Marston's *Dutch Courtezan*, 1604:

“Whither, in the *rank* name of madness, whither?”

The term—*garb* (employed perhaps in the sense here required) occurs in the eighteenth book of Homer's *Odyssey*, as translated by Chapman:

For I fear Cassio with my night-cap too ;  
 Make the Moor thank me, love me, and reward me,  
 For making him egregiously an ass,  
 And practising upon his peace and quiet  
 Even to madness. 'Tis here, but yet confus'd ;  
 Knavery's plain face is never seen<sup>3</sup>, till us'd. [*Exit.*

## SCENE II.

A Street.

*Enter a Herald, with a Proclamation ; People following.*

*HER.* It is Othello's pleasure, our noble and valiant general, that, upon certain tidings now arrived, importing the mere perdition<sup>4</sup> of the Turkish fleet, every man put himself into triumph<sup>5</sup> ; some to dance, some to make bonfires, each man to what sport and revels his addiction<sup>6</sup> leads him ; for, be-

“ But here you must take confidence to prate

“ Before all these ; for fear can get no state

“ In your wine-hardy stomach. Or tis like

“ To prove your native *garb*, your tongue will strike

“ On this side of your mouth still.” STEEVENS.

The folio reads—in the *right garb*. *Rank*, perhaps, means not only *gross*, but *lascivious*. So, in *The Merchant of Venice* :

“ ——— the ewes, being *rank*,

“ In end of autumn,” &c. MALONE.

<sup>3</sup> Knavery's plain face is never seen,] An honest man acts upon a plan, and forecasts his designs ; but a knave depends upon temporary and local opportunities, and never knows his own purpose, but at the time of execution. JOHNSON.

<sup>4</sup> — MERE perdition —] *Mere*, in this place, signifies *entire*. So, in *Hamlet* :

“ ——— possess it *merely*.” STEEVENS.

<sup>5</sup> — put himself into triumph ;] This whimsical phraseology occurs again in *Pericles*, Prince of Tyre :

“ So *puts himself into* the shipman's toil.” STEEVENS.

<sup>6</sup> — his ADDICTION —] The first quarto reads—his *mind*.

STEEVENS.

sides these beneficial news, it is the celebration of his nuptials: So much was his pleasure should be proclaimed. All offices are open<sup>7</sup>; and there is full liberty of feasting<sup>8</sup>, from this present hour of five, till the bell hath told eleven. Heaven bless the isle of Cyprus, and our noble general, Othello!  
 [Exeunt.]

## SCENE III.

A Hall in the Castle.

*Enter OTHELLO, DESDEMONA, CASSIO, and Attendants.*

OTH. Good Michael, look you to the guard to-night:

Let's teach ourselves that honourable stop,  
 Not to out-sport discretion.

CAS. Iago hath direction what to do;  
 But, notwithstanding, with my personal eye  
 Will I look to't.

OTH. Iago is most honest.  
 Michael, good night: To-morrow, with our earliest,  
 Let me have speech with you.—Come, my dear love,  
 The purchase made, the fruits are to ensue;  
 [To DESDEMONA.]

<sup>7</sup> All OFFICES are open;] i. e. all rooms, or places, in the castle, at which refreshments are prepared, or served out. So, in Macbeth:

“Sent forth great largess to your *offices*.”

See Act II. Sc. I. STEEVENS.

The passage quoted from Macbeth by Mr. Steevens is contested; a better therefore may be produced from Timon of Athens, Act II. Sc. II.:

“When all our *offices* have been oppress'd

“With riotous feeders.” MALONE.

<sup>8</sup> — of feasting,] These words are not in the original quarto 1622. MALONE.

That profit's yet to come 'twixt me and you.—

Good night. [*Exeunt OTH. DES. and Attend.*]

*Enter IAGO.*

CAS. Welcome, Iago: We must to the watch.

IAGO. Not this hour, lieutenant; 'Tis not yet ten o'clock: Our general cast us<sup>9</sup> thus early, for the love of his Desdemona; whom let us not therefore blame; he hath not yet made wanton the night with her: and she is sport for Jove.

CAS. She's a most exquisite lady.

IAGO. And, I'll warrant her, full of game.

CAS. Indeed, she is a most fresh and delicate creature.

IAGO. What an eye she has! methinks it sounds a parley of provocation<sup>1</sup>.

CAS. An inviting eye; and yet methinks right modest.

IAGO. And, when she speaks, is it not an alarm<sup>2</sup> to love<sup>3</sup>?

<sup>9</sup> Our general CAST US —] That is, *appointed us to our stations*. To *cast the play*, is, in the style of the theatres, to assign to every actor his proper part. JOHNSON.

We have just now been assured by the Herald, that there was "full liberty of feasting, &c. till eleven."

Perhaps therefore [as Mr. Jennens has remarked,] *cast us* only means dismissed us, or *got rid of our company*. So, in one of the following scenes: "You are but now *cast* in his mood;" i. e. *turned out of your office in his anger*; and in the first scene it means to *dismiss*.

So, in *The Witch*, a MS. tragi-comedy, by Middleton:

"She *cast off*"

"My company betimes to-night, by tricks," &c.

STREVENS.

<sup>1</sup> — a parley OF provocation.] So the quarto 1622. Folio—*o* provocation. MALONE.

<sup>2</sup> — an alarm —] The *voice* may sound an *alarm* more properly than the *eye* can sound a *parley*. JOHNSON.

The eye is often said to *speak*. Thus we frequently hear of the *language of the eye*. Surely that which can *talk* may, without any violent stretch of the figure, be allowed to *sound a parley*.

RITSON.

CAS. She is, indeed, perfection<sup>4</sup>.

IAGO. Well, happiness to their sheets! Come, lieutenant, I have a stoop of wine; and here without are a brace of Cyprus gallants, that would fain have a measure to the health of the black Othello.

CAS. Not to-night, good Iago; I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.

IAGO. O, they are our friends; but one cup: I'll drink for you.

CAS. I have drunk but one cup to-night, and that was craftily qualified<sup>5</sup> too, and, behold, what innovation it makes here: I am unfortunate in the infirmity, and dare not task my weakness with any more.

IAGO. What, man! 'tis a night of revels; the gallants desire it.

CAS. Where are they?

IAGO. Here at the door; I pray you, call them in.

CAS. I'll do't; but it dislikes me. [*Exit CASSIO.*]

IAGO. If I can fasten but one cup upon him,  
With that which he hath drunk to-night already,  
He'll be as full of quarrel and offence  
As my young mistress' dog. Now, my sick fool,  
Roderigo,  
Whom love has turn'd almost the wrong side out-  
ward,  
To Desdemona hath to-night carous'd

So, in Troilus and Cressida:

"There's *language in her eye*, her cheek, her lip;

"Nay, her *foot speaks*." STEEVENS.

<sup>3</sup> — IS IT not an alarm to love? The quartos read—'*tis* an alarm to love. STEEVENS.

<sup>4</sup> She is, indeed, perfection.] In this and the seven short speeches preceding, the decent character of Cassio is most powerfully contrasted with that of the licentious Iago. STEEVENS.

<sup>5</sup> — craftily qualified —] Silly mixed with water. JOHNSON.

Potations pottle deep ; and he's to watch :  
 Three lads of Cyprus <sup>6</sup>,—noble swelling spirits,  
 That hold their honours in a wary distance,  
 The very elements <sup>7</sup> of this warlike isle,—  
 Have I to-night fluster'd with flowing cups,  
 And they watch too. Now, 'mongst this flock of  
 drunkards,

Am I to put our Cassio in some action  
 That may offend the isle :—But here they come :  
 If consequence do but approve my dream <sup>8</sup>,  
 My boat sails freely, both with wind and stream.

*Re-enter CASSIO, with him MONTANO, and Gentlemen.*

CAS. 'Fore heaven, they have given me a rouse already <sup>9</sup>.

MON. Good faith, a little one ; not past a pint, as I am a soldier <sup>1</sup>.

IAGO. Some wine, ho !

<sup>6</sup> Three LADS of Cyprus,] The folio reads—Three *else* of Cyprus. STEEVENS.

<sup>7</sup> The very elements —] As quarrelsome as the *discordia semina rerum* ; as quick in opposition as fire and water. JOHNSON.

<sup>8</sup> If consequence do but approve my DREAM,] Every scheme subsisting only in the imagination may be termed a *dream*.

JOHNSON.

<sup>9</sup> — given me a ROUSE, &c.] A *rouse* appears to be a quantity of liquor rather too large.

So, in Hamlet ; and in The Christian turn'd Turk, 1612 :

“ ——— our friends may tell

“ We drank a *rouse* to them.”

See Hamlet, vol. vii. p. 226. STEEVENS.

<sup>1</sup> As I am a soldier.] If Montano was Othello's predecessor in the government of Cyprus, (as we are told in the *Personæ Dramatis*,) he is not very characteristically employed in the present scene, where he is tippling with people already *flustered*, and encouraging a subaltern officer who commands a midnight guard, to drink to excess. STEEVENS.

*And let me the canakin<sup>2</sup> clink, clink ; [Sings.  
 And let me the canakin clink :  
 A soldier's a man ;  
 A life's but a span<sup>3</sup> ;  
 Why then let a soldier drink.*

Some wine, boys ! [Wine brought in.

CAS. 'Fore heaven, an excellent song.

IAGO. I learned it in England, where (indeed) they are most potent in potting<sup>4</sup> ; your Dane, your German<sup>5</sup>, and your swag-bellied Hollander,—Drink, ho!—are nothing to your English.

CAS. Is your Englishman so expert in his drinking<sup>6</sup> ?

IAGO. Why, he drinks you, with facility, your Dane dead drunk ; he sweats not to overthrow your Almain ; he gives your Hollander a vomit, ere the next pottle can be filled.

CAS. To the health of our general.

<sup>2</sup> —the CANAKIN ;] So, in Barclay's *Ship of Fools*, fol. 229 : " —some quafes y<sup>e</sup> canakin halfe full," &c. STEEVENS.

<sup>3</sup> *A life's but a span ;*] Thus the quarto. The folio reads—" Oh man's *life's but a span.*" STEEVENS.

<sup>4</sup> —in England, where (indeed) they are most potent in potting :] *Les meilleurs buveurs en Angleterre*, is an ancient French proverb. STEEVENS.

<sup>5</sup> —most potent in POTTING : your DANE, your GERMAN, &c. ] " Enquire at ordinaries : there must be sallets for the Italian, tooth-picks for the Spaniard, *pots* for the German ! " *Prologue to Lyly's Midas*, 1592. MALONE.

" —your DANE." See *Hamlet*, vol. vii. p. 227. STEEVENS.

<sup>6</sup> —so EXPERT in his drinking ?] Thus the quarto 1622. Folio—so *exquisite*. This accomplishment in the English is likewise mentioned by Beaumont and Fletcher in *The Captain* :

" Lod. Are the Englishmen

" Such stubborn drinkers ?

" Piso. ——— not a leak at sea

" Can suck more liquor ; you shall have their children

" Christen'd in mull'd sack, and at five years old

" Able to knock a *Dane* down." STEEVENS.



*MON.* I am for it, lieutenant ; and I'll do you justice <sup>7</sup>.

*IAGO.* O sweet England !

*King Stephen* <sup>8</sup> *was a worthy peer* <sup>9</sup>,  
*His breeches cost him but a crown ;*  
*He held them sixpence all too dear,*  
*With that he call'd the tailor—lown* <sup>1</sup>.

*He was a wight of high renown,*  
*And thou art but of low degree :*  
*'Tis pride that pulls the country down,*  
*Then take thine auld cloak about thee.*

Some wine, ho !

*CAS.* Why, this is a more exquisite song than the other.

*IAGO.* Will you hear it again ?

*CAS.* No ; for I hold him to be unworthy of his place, that does those things.—Well,—Heaven's above all ; and there be souls that must be saved, and there be souls must not be saved.

<sup>7</sup> — I'll do you justice.] i. e. drink as much as you do. See Henry IV. Part II. Act V. Sc. II. STEEVENS.

<sup>9</sup> King Stephen, &c.] These stanzas are taken from an old song, which the reader will find recovered and preserved in a curious work lately printed, entitled, Relicks of Ancient Poetry, consisting of old heroick ballads, songs, &c. 3 vols. 12mo.

JOHNSON.

So, in Greene's Quip for an Upstart Courtier : " King Stephen wore a pair of cloth breeches of a noble a pair, and thought them passing costly." STEEVENS.

<sup>6</sup> — a worthy peer,] i. e. a worthy fellow. In this sense *peer*, *fere*, *pheere*, are often used by the writers of our earliest romances.

STEEVENS.

A *worthy peer* is a *worthy lord*, a title frequently bestowed upon kings in our old romances. So, in Amadis de Gaule, 1619 : " Sir, although you be a *king* and a great *lord*." Spenser constantly uses the word *peer* in this sense. *Pheere* is in every respect a very different word. RITSON.

<sup>1</sup> — lown.] Sorry fellow, paltry wretch. JOHNSON.

*IAGO.* It's true, good lieutenant.

*CAS.* For mine own part,—no offence to the general, nor any man of quality,—I hope to be saved.

*IAGO.* And so do I too, lieutenant.

*CAS.* Ay, but, by your leave, not before me ; the lieutenant is to be saved before the ancient. Let's have no more of this ; let's to our affairs.—Forgive us our sins !—Gentlemen, let's look to our business. Do not think, gentlemen, I am drunk ; this is my ancient ;—this is my right hand, and this is my left hand :—I am not drunk now ; I can stand well enough, and speak well enough.

*ALL.* Excellent well.

*CAS.* Why, very well, then : you must not think then that I am drunk. [Exit.

*MON.* To the platform, masters ; come, let's set the watch.

*IAGO.* You see this fellow, that is gone before ;—  
He is a soldier, fit to stand by Cæsar  
And give direction : and do but see his vice ;  
'Tis to his virtue a just equinox,  
The one as long as the other : 'tis pity of him.  
I fear, the trust Othello puts him in,  
On some odd time of his infirmity,  
Will shake this island.

*MON.* But is he often thus ?

*IAGO.* 'Tis evermore the prologue to his sleep :  
He'll watch the horologe a double set <sup>2</sup>,  
If drink rock not his cradle.

<sup>2</sup> He'll watch the HOROLOGE a double set, &c.] If he have no drink, he'll keep awake, while the clock strikes two rounds, or four-and-twenty hours.

Chaucer uses the word *horologe* in more places than one :

“ Well sickerer was his crowing in his loge

“ Than is a klok or any abbey orloge.” JOHNSON.

So, Heywood, in his *Epigrams on Proverbs*, 1562 :

“ The divell is in *thorologe*, the houres to trye,

“ Seache houres by the sunne, the devyl's dyal wyll lye :

MON. It were well,  
The general were put in mind of it.  
Perhaps, he sees it not ; or his good nature  
Prizes\* the virtue that appears in Cassio,  
And looks not on his evils ; Is not this true ?

*Enter RODERIGO.*

IAGO. How now, Roderigo ? [*Aside.*  
I pray you, after the lieutenant ; go.

[*Exit RODERIGO.*

MON. And 'tis great pity, that the noble Moor  
Should hazard such a place, as his own second,  
With one of an ingraft infirmity<sup>3</sup> :  
It were an honest action, to say  
So to the Moor.

IAGO. Not I, for this fair island :  
I do love Cassio well ; and would do much  
To cure him of this evil. But hark ! what noise ?  
[*Cry within,—Help ! help !*

\* Quarto, *praises*.

“ The devyl is in *thorologe*, nowe cheere in bowles,  
“ Let the devyl keepe our clockes, while God keepe our  
soules.”

Again, in The Devil's Charter, 1607 :

“ — my gracious lord,

“ By Sisto's *horologe* 'tis struck eleven.” STEEVENS.

<sup>3</sup> — ingraft infirmity :] An infirmity *rooted, settled* in his constitution. JOHNSON.

Dr. Johnson's explanation seems to fall short of the poet's meaning. The qualities of a tree are so changed by being engrafted, that its future fruits are not such as would have naturally sprung from the stock, but derive their qualities from the graft inserted into it. Conformably to this idea, is the assertion of Hamlet concerning the same vice in his countrymen :

“ They clepe us drunkards,” &c.

See vol. vii. p. 277. HENLEY.

Dr. Johnson's explanation is certainly just, though it has been controverted. So, in King Lear : “ — then must we look to receive from his age not alone the *imperfection* of long *ingrafted* condition, but there-withal,” &c. MALONE.

*Re-enter CASSIO, driving in RODERIGO.*

CAS. You rogue! you rascal!

MON. What's the matter, lieutenant?

CAS. A knave!—teach me my duty!

I'll beat the knave into a twiggen bottle<sup>4</sup>.

ROD. Beat me!

CAS. Dost thou prate, rogue?

[*Striking RODERIGO.*

MON. Nay, good lieutenant;

[*Staying him.*

I pray you, sir, hold your hand.

CAS. Let me go, sir,

Or I'll knock you o'er the mazzard.

MON. Come, come, you're drunk.

CAS. Drunk! [*They fight.*

IAGO. Away, I say! go out, and cry—a mutiny.

[*Aside to ROD. who goes out.*

Nay, good lieutenant,—alas, gentlemen,—

Help, ho!—Lieutenant,—sir,—Montano,—sir;—

Help, masters!—Here's a goodly watch, indeed!

[*Bell rings.*

Who's that that rings the bell?—Diablo<sup>5</sup>, ho!

The town will rise: God's will, lieutenant! hold;

You will be sham'd for ever.

*Enter OTHELLO, and Attendants.*

OTH. What is the matter here?

MON. 'Zounds, I bleed still, I am hurt to the death<sup>6</sup>.

<sup>4</sup> — into a twiggen bottle.] A *twiggen bottle* is a *wickered bottle*; and so the quarto reads. STEEVENS.

<sup>5</sup> — Diablo,] I meet with this exclamation in Marlowe's *King Edward II.* 1598: "*Diablo?* what passions call you these?"

It is, as Mr. M. Mason observes, a mere contraction of *Diavolo*, the Italian word for the Devil. STEEVENS.

<sup>6</sup> 'Zounds, I bleed still, I am hurt to the death.] Thus the quarto 1622. The editor of the folio, thinking it necessary to omit

OTH. Hold, for your lives.

IAGO. Hold, hold, lieutenant<sup>7</sup>,—sir, Montano,—  
gentlemen,—

Have you forgot all sense of place and duty<sup>8</sup> ?  
Hold, hold ! the general speaks to you ; hold, for  
shame !

OTH. Why, how now, ho ! from whence ariseth  
this ?

Are we turn'd Turks ; and to ourselves do that,  
Which heaven hath forbid the Ottomites ?  
For christian shame, put by this barbarous brawl :  
He that stirs next to carve forth his own rage<sup>9</sup>,

the first word in the line, absurdly supplied its place by adding at the end of the line, *He dies*.

I had formerly inadvertently said, that the marginal direction, *He faints*, was found in the quarto 1622 : but this was a mistake. It was inserted in a quarto of no value or authority, printed in 1630. MALONE.

“—I am hurt to the death ;—*he dies*.” Montano thinks he is mortally wounded, yet by these words he seems determined to continue the duel, and to kill his antagonist Cassio. So, when Roderigo runs at Cassio in the fifth Act, he says,—“Villain, thou diest.” TOLLET.

*He dies*, i. e. *he shall die*. He may be supposed to say this as he is offering to renew the fight.

Thus likewise Othello himself, in his very next speech :

“——*he dies* upon his motion.”

I do not therefore regard these words, when uttered by Montano, as an absurd addition in the first folio. STEEVENS.

<sup>7</sup> Hold, hold, LIEUTENANT,] Thus the original quarto. The folio reads—Hold *ho*, lieutenant. MALONE.

<sup>8</sup> —all sense of place and duty?] So Sir Thomas Hanmer. The rest :

“——all place of sense and duty?” JOHNSON.

<sup>9</sup> —to carve FOR his own rage,] Thus the folio 1623. The quarto 1622 has *forth* ; which, I apprehend to be little better than nonsense.

To “*carve forth*,” &c. can only signify—to “cut or portion out his resentment ;” whereas, the phrase I have placed in the text, affords the obvious and appropriate meaning—to supply food or gratification for his own anger.

The same phrase occurs in Hamlet :

Holds his soul light ; he dies upon his motion.—  
 Silence that dreadful bell<sup>1</sup>, it frights the isle  
 From her propriety<sup>2</sup>.—What is the matter, mas-  
 ters ?—

Honest Iago, that look'st dead with grieving,  
 Speak, who began this ? on thy love, I charge thee.

*IAGO.* I do not know ;—friends all but now, even  
 now,

In quarter<sup>3</sup>, and in terms like bride and groom

“ He may not, as unvalued persons do,

“ Carve for himself.” STEEVENS.

<sup>1</sup> Silence that dreadful bell,] It was a common practice formerly, when any great affray happened in a town, to ring the alarm bell. When David Rizzio was murdered at Edinburgh, the Provost ordered the *common bell* to be rung, and five hundred persons were immediately assembled. See Saunderson's History of Queen Mary, p. 41.

So, in Peacham's Valley of Varietie, where he is speaking of the use of bells, “ they call for helpe when houses in cities and townes are on fire ; or when there is any mutinie or uproare.”

MALONE.

At Paris the *Tocsin* is still rung as often as fires or disturbances break out. STEEVENS.

<sup>2</sup> ——— it frights the isle

From her PROPRIETY.] From her regular and *proper state*.

JOHNSON.

<sup>3</sup> In quarter,] In their quarters ; at their lodging. JOHNSON.

“ In *quarter*.” i. e. on our station. So, in Timon of Athens :

“ ——— to atone your fears

“ With my more noble meaning, not a man

“ Shall pass his *quarter*.”

Their *station* or *quarter* in the present instance, was the guard-room in Othello's castle. In Cymbeline we have—“ their *quarter'd* fires,” i. e. their fires *regularly disposed*.

In *quarter* Dr. Johnson supposed to mean, *at their lodgings* ; but that cannot be the meaning, for Montano and the Gentlemen who accompanied him, had continued, from the time of their entrance, in the apartment of Othello's castle, in which the carousal had been ; and Cassio had only gone forth for a short time to the platform, to set the watch. On his return from the platform into the apartment, in which he left Montano and Iago, he meets Roderigo ; and the scuffle, first between Cassio and Roderigo, and then between Montano and Cassio, ensues. MALONE.

Rather at *peace*, *quiet*. They had been on that very spot (the

Devesting them for bed : and then, but now,  
 (As if some planet had unwitted men,)  
 Swords out, and tilting one at other's breast,  
 In opposition bloody. I cannot speak  
 Any beginning to this peevish odds ;  
 And 'would in action glorious I had lost  
 These legs, that brought me to a part of it !

OTH. How comes it, Michael, you are thus forgot<sup>4</sup> ?

CAS. I pray you, pardon me, I cannot speak.

OTH. Worthy Montano, you were wont be civil ;  
 The gravity and stillness of your youth  
 The world hath noted, and your name is great  
 In mouths of wisest censure ; What's the matter,

court or platform, it is presumed before the castle,) ever since Othello left them, which can scarcely be called being *in their quarters*, or *at their lodging*. RITSON.

So, in *The Dumb Knight*, Act III. Sc. I. :

" Did not you hold fair *quarter* and commerce with all the spies of Cypres ?" REED.

It required one example, if no more, to evince that *in quarter* ever signified *quiet*, *at peace*. But a little attention would have shown, that the *them*, whom he speaks of Othello's having left, was *only* Cassio ; who, being joined by Iago, where Othello (but not on the *platform*) had just left him, is dissuaded from setting the watch immediately ; entreated to partake of a stoop of wine, in company with a brace of Cyprus gallants, then waiting without ; and prevailed upon, though reluctantly, to invite them in. In this apartment the carousal happens, and wine is repeatedly called for, till at last Cassio, finding its too powerful effects, goes out to set the watch. At the proposal of Montano, himself and Iago follow Cassio towards the platform, and the latter sets on Roderigo to insult him. The scuffle ensues ; an alarm is given, and Othello comes forth to inquire the cause. When, therefore, Iago answers :

" I do not know :—friends all but now, even now

" *In quarter* —."

it is evident the *quarter* referred to, was *that apartment of the castle assigned to the officers on guard*, where Othello, after giving Cassio his orders, had, a little before, left him ; and where Iago, with his companions, immediately found him. HENLEY,

<sup>4</sup> — you are thus forgot ?] i. e. you have thus forgot yourself.

STEEVENS.

That you unlace<sup>5</sup> your reputation thus,  
And spend your rich opinion<sup>6</sup>, for the name  
Of a night-brawler? give me answer to it.

*MON.* Worthy Othello, I am hurt to danger;  
Your officer, Iago, can inform you—  
While I spare speech, which something now offends  
me;—

Of all that I do know: nor know I aught  
By me that's said or done amiss this night;  
Unless self-charity<sup>7</sup> be sometime a vice;  
And to defend ourselves it be a sin,  
When violence assails us.

*OTH.* Now, by heaven,  
My blood begins my safer guides to rule;  
And passion, having my best judgment collid<sup>8</sup>,

<sup>5</sup> That you unlace —] Slacken, or *loosen*. Put in danger of dropping; or perhaps strip off its ornaments. JOHNSON.

A similar phrase occurs in *Twelfth-Night*:

"I prythee now, *ungird* thy strangeness." STEEVENS.

<sup>6</sup> —spend your rich opinion,] Throw away and squander a reputation so valuable as yours. JOHNSON.

<sup>7</sup> —self-charity—] Care of one's self. JOHNSON.

<sup>8</sup> And passion, having my best judgment COLLIDED,] Thus the folio reads, and I believe rightly. Othello means, that passion has discoloured his judgement. The word is used in *A Midsummer-Night's Dream*:

"——like lightning in the *collid*ed night."

To *colly* anciently signified to *besmut*, to *blacken* as with coal. So, in a comedy called *The Family of Love*, 1608: "—carry thy link a't'other side the way, thou *collow'st* me and my ruffe." The word (as I am assured) is still used in the midland counties.

Mr. Tollet informs me that Wallis's *History of Northumberland*, p. 46, says: "—in our northern counties it [i. e. a fine black clay or ochre] is commonly known by the name of *collow* or *killow*, by which name it is known by Dr. Woodward," &c. The Doctor says it had its name from *kollow*, by which name, in the North, the *smut* or *grime on the top of chimneys* is so called. *Colly*, however, is from *coal*, as *collier*. Sir Thomas Hanmer reads—*choler'd*. STEEVENS.

Cole, in his *Dictionary*, 1679, renders "*collow'd* by *denigratus* :—to *colly*," *denigro*.



Assays to lead the way : If I once stir,  
 Or do but lift this arm, the best of you  
 Shall sink in my rebuke. Give me to know  
 How this foul rout began, who set it on ;  
 And he that is approv'd in this offence<sup>9</sup>,  
 Though he had twinn'd with me, both at a birth,  
 Shall lose me.—What ! in a town of war,  
 Yet wild, the people's hearts brimful of fear,  
 To manage private and domestick quarrel,  
 In night, and on the court of guard and safety<sup>1</sup> !

The quarto 1622 reads—having my best judgement *cool'd*. A modern editor supposed that *quell'd* was the word intended.

MALONE.

<sup>9</sup> — he that is APPROV'D in this offence,] He that is convicted by proof, of having been engaged in this offence. JOHNSON.

<sup>1</sup> In night, and on the court AND guard OF safety !] Thus the old copies. Mr. Malone reads :

“ In night, and on *the court of guard* and safety ! ”

STEEVENS.

These words have undoubtedly been transposed by negligence at the press. For this emendation, of which I am confident every reader will approve, I am answerable. The *court of guard* was the common phrase of the time for the *guard room*. It has already been used by Iago in a former scene ; and what still more strongly confirms the emendation, Iago is there speaking of *Cassio*, and describing him as about to be placed in the very station where he now appears : “ The *lieutenant* to-night watches on *the court of guard*.”

Again, in Antony and Cleopatra :

“ If we be not reliev'd within this hour,

“ We must return to *the court of guard*.”

So in Davenant's Playhouse to be Let. The scene changes to a *parred* or *court of guard*.

The same phrase occurs in Sir John Oldcastle, 1600, and in many other old plays. A similar mistake has happened in the present scene, where in the original copy we find :

“ Have you forgot *all place of sense* and duty ? ”  
 instead of—*all sense of place* and duty ? ”

I may venture to assert with confidence that no editor of Shakespeare has more sedulously adhered to the ancient copies than I have done, or more steadily opposed any change grounded merely on obsolete or unusual phraseology. But the error in the present case is so apparent, and the phrase, *the court of guard*, so esta-

"Tis monstrous<sup>2</sup>.—Iago, who began it?

*Mon.* If partially affin'd<sup>3</sup>, or leagu'd in office<sup>4</sup>,  
Thou dost deliver more or less than truth,  
Thou art no soldier.

*Iago.*

Touch me not so near:

blished by the uniform usage of the poets of Shakspeare's time, that not to have corrected the mistake of the compositor in the present instance, would in my apprehension have been unwarrantable. If the phraseology of the old copies had merely been unusual, I should not have ventured to make the slightest change: but the frequent occurrence of the phrase, *the court of guard*, in all our old plays, and that being *the word of art*, leave us not room to entertain a doubt of its being the true reading.

Mr. Steevens says, a phraseology as unusual occurs in *A Midsummer-Night's Dream*; but he forgets that it is supported by the usage of contemporary writers. When any such is produced in support of that before us, it ought certainly to be attended to.

I may add, that *the court of safety* may in a metaphorical sense be understood; but who ever talked of the *guard* [i. e. the *safety*] of *safety*? MALONE.

As a collocation of words, as seemingly perverse, occurs in *A Midsummer-Night's Dream*, and is justified there, in the following instance:

"I shall desire *you of* more acquaintance;"

I forbear to disturb the text under consideration.

If *Safety*, like the Roman *Salus*, or *Recovery* in *King Lear*, be personified, where is the impropriety of saying—under the guard of *Safety*? Thus, Plautus, in his *Captivi*: "*Neque jam servare Salus, si vult, me potest.*"

Mr. Malone also appears to forget that, on a preceding occasion, he too has left an unexemplified and very questionable phrase, in the text of this tragedy, hoping, we may suppose, (as I do,) that it will be hereafter countenanced by example. See p. 309, n. 5.

STEEVENS.

<sup>2</sup> 'TIS MONSTROUS.] This word was used as a trisyllable, as if it were written *monsterous*. MALONE.

It is again used as a trisyllable in *Macbeth*, Act III. Sc. VI.

STEEVENS.

<sup>3</sup> If partially AFFIN'D,] *Affin'd* is 'bound by proximity of relationship;' but here it means 'related by nearness of office.' In the first scene it is used in the former of these senses:

"If I, in any just term, am *affin'd*

"To love the Moor." STEEVENS.

<sup>4</sup> —LEAGU'D in office,] Old copies—*league*. Corrected by Mr. Pope. MALONE.

I had rather have this tongue cut from my mouth<sup>5</sup>,  
Than it should do offence to Michael Cassio ;  
Yet, I persuade myself, to speak the truth  
Shall nothing wrong him.—Thus it is, general.  
Montano and myself being in speech,  
There comes a fellow, crying out for help ;  
And Cassio following him<sup>6</sup> with determin'd sword,  
To execute upon him : Sir, this gentleman  
Steps in to Cassio, and entreats his pause ;  
Myself the crying fellow did pursue,  
Lest, by his clamour, (as it so fell out,)  
The town might fall in fright : he, swift of foot,  
Outran my purpose ; and I return'd the rather  
For that I heard the clink and fall of swords,  
And Cassio high in oath ; which, till to-night,  
I ne'er might say before : When I came back,  
(For this was brief,) I found them close together,  
At blow, and thrust ; even as again they were,  
When you yourself did part them.  
More of this matter can I not report :—  
But men are men ; the best sometimes forget :—  
Though Cassio did some little wrong to him,—  
As men in rage strike those that wish them  
best,—

Yet, surely, Cassio, I believe, received,  
From him that fled, some strange indignity,  
Which patience could not pass.

OTH. I know, Iago,  
Thy honesty and love doth mince this matter,  
Making it light to Cassio :—Cassio, I love thee ;  
But never more be officer of mine.—

<sup>5</sup> — CUT from my mouth,] Thus the folio. The quarto 1622 reads—this tongue *out* from my mouth. MALONE.

<sup>6</sup> And Cassio following HIM —] The word *him* in this line seems to have crept into it from the compositor's eye glancing on that below. MALONE.

*Enter DESDEMONA, attended.*

Look, if my gentle love be not rais'd up ;—  
I'll make thee an example.

*DES.* What's the matter, dear ?

*OTH.* All's well now, sweeting<sup>7</sup> ; Come away to bed.

Sir, for your hurts,  
Myself will be your surgeon : Lead him off<sup>8</sup>.

*[To MONTANO, who is led off.]*

Iago, look with care about the town ;  
And silence those whom this vile brawl distracted.—  
Come, Desdemona ; 'tis the soldiers' life,  
To have their balmy slumbers wak'd with strife.

*[Exeunt all but IAGO and CASSIO.]*

*IAGO.* What, are you hurt, lieutenant ?

*CAS.* Ay, past all surgery.

*IAGO.* Marry, heaven forbid !

*CAS.* Reputation, reputation, reputation ! O, I  
have lost my reputation ! I have lost the immortal  
part, sir, of myself, and what remains is bestial.—  
My reputation, Iago, my reputation.

*IAGO.* As I am an honest man, I thought you had  
received some bodily wound ; there is more offence  
in that, than in reputation<sup>9</sup>. Reputation is an idle

<sup>7</sup> —sweeting ;] This surfeiting vulgar term of fondness originates from the name of an apple distinguished only by its insipid sweetness. STEEVENS.

Shakspeare seems to have thought very differently of these terms of endearment. We have before, "*honey*, you shall be well desired in Cyprus ;" and a multitude of other passages of a similar nature might be produced.

<sup>8</sup> Lead him off.] I am persuaded, these words were originally a marginal direction. In our old plays all the stage-directions were couched in imperative terms :—Play musick—Ring the Bell—*Lead him off.* MALONE.

<sup>9</sup> — there is more OFFENCE, &c.] Thus the quartos. The folio reads—there is more *sense*, &c. STEEVENS.

and most false imposition; oft got without merit, and lost without deserving: You have lost no reputation at all, unless you repute yourself such a loser. What, man! there are ways to recover the general again: You are but now cast in his mood<sup>1</sup>, a punishment more in policy than in malice; even so as one would beat his offenceless dog, to affright an imperious lion: sue to him again, and he's yours.

CAS. I will rather sue to be despised, than to deceive so good a commander, with so slight<sup>2</sup>, so drunken, and so indiscreet an officer. Drunk? and speak parrot<sup>3</sup>? and squabble? swagger? swear? and discourse fustian with one's own shadow?—O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee—devil!

IAGO. What was he that you followed with your sword? What had he done to you?

CAS. I know not.

IAGO. Is it possible?

CAS. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore.—O, that men should put an enemy in their mouths, to steal away their brains! that we should, with joy,

<sup>1</sup> — cast in his mood,] Ejected in his anger. JOHNSON.

<sup>2</sup> — so SLIGHT,] Thus the folio. The quarto 1622 reads —so *light*. MALONE.

<sup>3</sup> — and SPEAK PARROT?] A phrase signifying to act foolishly and childishly. So Skelton:

“These maidens full mekely with many a divers flour,

“Freshly they dress and make sweete my boure,

“With *spake parrot* I pray you full courteously thei saye.”

WARBURTON.

So, in Lyly's *Woman in the Moon*, 1597:

“Thou pretty *parrot*, *speak* a while.”

These lines are wanting in the first quarto. STEEVENS.

From *Drunk*, &c. to *shadow*, inclusively, is wanting in the quarto 1622. By “*speak parrot*,” surely the poet meant, “*talk idly*,” and not, as Dr. Warburton supposes, “*act foolishly*.” MALONE

revel, pleasure, and applause, transform ourselves into beasts !

*IAGO.* Why, but you are now well enough : How came you thus recovered ?

*CAS.* It hath pleased the devil, drunkenness, to give place to the devil, wrath : one unperfectness shows me another, to make me frankly despise myself.

*IAGO.* Come, you are too severe a moraler : As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen ; but, since it is as it is, mend it for your own good.

*CAS.* I will ask him for my place again ; he shall tell me, I am a drunkard ! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast ! O strange !—Every inordinate cup is unblessed, and the ingredient is a devil.

*IAGO.* Come, come, good wine is a good familiar creature, if it be well used ; exclaim no more against it. And, good lieutenant, I think, you think I love you.

*CAS.* I have well approved it, sir.—I drunk !

*IAGO.* You, or any man living, may be drunk at some time, man. I'll tell you what you shall do. Our general's wife is now the general ;—I may say so in this respect, for that he hath devoted and given up himself to the contemplation, mark, and denotement of her parts and graces<sup>4</sup> :—confess

<sup>4</sup> — for that he hath devoted and given up himself to the contemplation, mark, and DENOTEMENT of her parts and graces :] [Old copies—*devotement*.] I remember, it is said of Antony, in the beginning of his tragedy, that he who used to fix his eyes altogether on the dreadful ranges of war :

“ — now bends, now turns,

“ The office and devotion of their view

“ Upon a tawny front.”

yourself freely to her; importune her; she'll help to put you in your place again: she is of so free, so kind, so apt, so blessed a disposition, that she holds it a vice in her goodness, not to do more than she is requested: This broken joint<sup>5</sup>, between you and her husband, entreat her to splinter; and, my fortunes against any lay<sup>6</sup> worth naming, this crack of your love shall grow stronger than it was before.

CAS. You advise me well.

IAGO. I protest, in the sincerity of love, and honest kindness.

CAS. I think it freely; and, betimes in the morning, I will beseech the virtuous Desdemona to undertake for me: I am desperate of my fortunes, if they check me here.

IAGO. You are in the right. Good night, lieutenant; I must to the watch.

CAS. Good night, honest Iago. [Exit CASSIO.]

IAGO. And what's he then, that says,—I play the villain?

When this advice is free<sup>7</sup> I give, and honest, Probal<sup>8</sup> to thinking, and (indeed) the course

This is finely expressed; but I cannot persuade myself that our poet would ever have said, any one *devoted* himself to the *devotement* of any thing. All the copies agree; but the mistake certainly arose from a single letter being turned upside down at press. THEOBALD.

A similar mistake has happened in Hamlet, and in several other places. See p. 176. MALONE.

<sup>5</sup> — This BROKEN JOINT,] Thus the folio. The original copy reads—This *brawl*. MALONE.

<sup>6</sup> — any LAY —] i. e. any bet, any wager. RITSON.

So, in Cymbeline: "I will have it no *lay*." STEEVENS.

<sup>7</sup> — this advice is free,] This counsel has an appearance of honest openness, of frank good-will. JOHNSON.

Rather *gratis*, not *paid for*, as his advice to Roderigo was.

HENLEY.

<sup>8</sup> Probal —] Thus the old editions. There may be such a contraction of the word *probable*, but I have not met with it in any

To win the Moor again ? For 'tis most easy  
 The inclining Desdemona<sup>9</sup> to subdue  
 In any honest suit ; she's fram'd as fruitful<sup>1</sup>  
 As the free elements<sup>2</sup>. And then for her  
 To win the Moor,—were't to renounce his baptism,  
 All seals and symbols of redeemed sin,—  
 His soul is so enfetter'd to her love,  
 That she may make, unmake, do what she list,  
 Even as her appetite shall play the god  
 With his weak function. How am I then a villain,  
 To counsel Cassio to this parallel course<sup>3</sup>,  
 Directly to his good ? Divinity of hell !  
 When devils will their blackest sins put on,  
 They do suggest<sup>4</sup> at first with heavenly shows,  
 As I do now : For while this honest fool  
 Plies Desdemona to repair his fortunes,  
 And she for him pleads strongly to the Moor,

other book. Yet abbreviations as violent occur in our ancient writers, and especially in the works of Churchyard. STEEVENS.

<sup>9</sup> The INCLINING Desdemona —] *Inclining* here signifies *compliant*. MALONE.

<sup>1</sup> — fruitful —] Corresponding to *benignus*, ἀφθονός.

HENLEY.

<sup>2</sup> — as fruitful

As the free elements.] Liberal, bountiful, as the elements, out of which all things are produced. JOHNSON.

<sup>3</sup> — to this PARALLEL course,] Parallel, for even ; because parallel lines run even and equidistant. WARBURTON.

So, in our author's 70th Sonnet :

“ Time doth transfix the flourish set on youth,

“ And delves the *parallels* in beauty's brow.” MALONE.  
*Parallel course* ; i. e. *course level*, and *even with his design*.

JOHNSON.

<sup>4</sup> When devils will their blackest sins PUT ON,

They do SUGGEST —] When devils mean to *instigate* men to commit the most atrocious crimes. So, in *Hamlet* :

“ Of deaths *put on* by cunning and forc'd cause.”

To *put on* has already occurred twice in the present play, in this sense. To *suggest* in old language is to *tempt*.

See vol. iv. p. 50, n. 7. MALONE.



I'll pour this pestilence <sup>5</sup> into his ear,—  
 That she repeals him <sup>6</sup> for her body's lust ;  
 And, by how much she strives to do him good,  
 She shall undo her credit with the Moor.  
 So will I turn her virtue into pitch :  
 And out of her own goodness make the net,  
 That shall enmesh them all<sup>7</sup>.—How now, Roderigo?

*Enter RODERIGO.*

ROD. I do follow here in the chace, not like a hound that hunts, but one that fills up the cry. My money is almost spent ; I have been to-night exceedingly well cudgelled ; and, I think, the issue will be—I shall have so much experience for my pains : and so, with no money at all, and a little more wit<sup>8</sup>, return to Venice.

IAGO. How poor are they, that have not patience !—

What wound did ever heal, but by degrees ?  
 Thou know'st, we work by wit, and not by witchcraft ;

And wit depends on dilatory time.  
 Does't not go well ? Cassio hath beaten thee,  
 And thou, by that small hurt, hast cashier'd Cassio :  
 Though other things grow fair against the sun,  
 Yet fruits, that blossom first, will first be ripe<sup>9</sup> :

<sup>5</sup> I'll pour this PESTILENCE —] *Pestilence, for poison.*

WARBURTON.

<sup>6</sup> That she REPEALS him —] That is, recalls him. JOHNSON.  
 So it is explained both in the *Alphabet of Hard Words*, 1604, and by Bullokar, 1616. MALONE.

<sup>7</sup> That shall enmesh them all.] A metaphor from taking birds in meshes. POPE.

Why not from the taking fish, for which purpose nets are more frequently used ? M. MASON.

<sup>8</sup> — a little more wit,] Thus the folio. The first quarto reads —and *with that wit*. STEEVENS.

<sup>9</sup> Though other things grow fair against the sun,  
 Yet fruits, that blossom first, will first be ripe :] Of many

Content thyself a while.—By the mass, 'tis morning<sup>1</sup>;

Pleasure, and action, make the hours seem short.—

Retire thee; go where thou art billeted:

Away, I say; thou shalt know more hereafter:

Nay, get thee gone. [*Exit ROD.*] Two things are to be done,—

My wife must move for Cassio to her mistress;

I'll set her on;

Myself, the while, to draw<sup>2</sup> the Moor apart,

And bring him jump when<sup>3</sup> he may Cassio find

different things, all planned with the same art, and promoted with the same diligence, some must succeed sooner than others, by the order of nature. Every thing cannot be done at once; we must proceed by the necessary gradation. We are not to *despair* of slow events any *more* than of tardy fruits, while the causes are in regular progress, and the fruits *grow fair against the sun*. Sir Thomas Hanmer has not, I think, rightly conceived the sentiment; for he reads:

“Those fruits which blossom first, *are not first ripe*.”

I have therefore drawn it out at length, for there are few to whom that will be easy which was difficult to Sir T. Hanmer,

JOHNSON.

The *blossoming*, or fair appearance of things, to which Iago alludes, is, the removal of Cassio. As their plan had already *blossomed*, so there was good ground for expecting that it would *soon be ripe*. Iago does not, I think, mean to compare *their* scheme to *tardy* fruits, as Dr. Johnson seems to have supposed.

MALONE.

<sup>1</sup> — BY THE MASS, 'tis morning;] Here we have one of the numerous arbitrary alterations made by the Master of the Revels in the playhouse copies, from which a great part of the folio was printed. It reads—*In troth*, 'tis morning. See The Historical Account of the English Stage, vol. iii. MALONE.

<sup>2</sup> — TO draw—] Thus the old copies; and this reading is consistent with the tenor of the present interrupted speech. Iago is still debating with himself concerning the means to perplex Othello. STEEVENS.

“Myself, *the* while, to draw.” The old copies have *awhile*. Mr. Theobald made the correction.

The modern editors read—Myself, the while, *will* draw. But the old copies are undoubtedly right. An imperfect sentence was intended. Iago is ruminating on his plan. MALONE.

Soliciting his wife:—Ay, that's the way;  
Dull not device by coldness and delay.

[*Exit.*

ACT III. SCENE I.

Before the Castle.

*Enter CASSIO, and some Musicians.*

CAS. Masters, play here, I will content your  
pains,  
Something that's brief; and bid—good-morrow,  
general<sup>4</sup>. [*Musick.*

*Enter Clown.*

CLO. Why, masters, have your instruments been  
at Naples, that they speak i'the nose thus<sup>5</sup>?

<sup>3</sup> —bring him JUMP when —] *Unexpectedly*:—an expression  
taken from the bound, or start, with which we are shocked, at the  
sudden and unlooked-for appearance of any offensive object.

HENLEY.

*Jump when*, I believe, signifies no more than *just at the time*  
*when*. So, in Hamlet, vol. vii. p. 177, n. 7:

“Thus twice before, and *jump* at this dead hour.”

STEEVENS.

<sup>4</sup> —and bid—good-morrow, general.] It is the usual practice  
of the *waits*, or nocturnal minstrels, in several towns in the North  
of England, after playing a tune or two, to cry, “Good-morrow,  
maister such a one, good-morrow, dame,” adding the hour, and  
state of the weather. It should seem to have prevailed at Strat-  
ford-upon-Avon. They formerly used *hautboys*, which are the  
wind-instruments here meant. RITSON.

<sup>5</sup> Why, masters, have your instruments been at Naples, that  
they SPEAK I'THE NOSE thus?] So, in The Merchant of Venice:

“And others, when the bagpipe *sings i'the nose*—.”

Rabelais somewhere speaks of “a blow over the nose with a  
*Naples cowl-staff*.” STEEVENS.

The venereal disease first appeared at the siege of Naples.

JOHNSON.

1 *Mus.* How, sir, how!

*Clo.* Are these, I pray you, called wind instruments?

1 *Mus.* Ay, marry, are they, sir.

*Clo.* O, thereby hangs a tail.

1 *Mus.* Whereby hangs a tale, sir?

*Clo.* Marry, sir, by many a wind instrument that I know. But, masters, here's money for you: and the general so likes your musick, that he desires you, of all loves<sup>6</sup>, to make no more noise with it.

1 *Mus.* Well, sir, we will not.

*Clo.* If you have any musick that may not be heard, to't again: but, as they say, to hear musick, the general does not greatly care.

1 *Mus.* We have none such, sir.

*Clo.* Then put up your pipes in your bag, for I'll away<sup>7</sup>: Go; vanish into air<sup>8</sup>; away.

[*Exeunt Musicians.*]

*Cas.* Dost thou hear, my honest friend?

*Clo.* No, I hear not your honest friend; I hear you.

*Cas.* Pr'ythee, keep up thy quilllets<sup>9</sup>. There's a poor piece of gold for thee: if the gentlewoman that attends the general's wife, be stirring, tell her, there's one Cassio entreats her a little favour of speech: Wilt thou do this?

*Clo.* She is stirring, sir; if she will stir hither, I shall seem to notify unto her. [Exit.]

*Enter IAGO.*

*Cas.* Do, good my friend.—In happy time, Iago.

<sup>6</sup> —of all loves,] The folio reads—*for love's sake*. The phrase in the text occurs also in *The Merry Wives of Windsor*. See vol. viii. p. 82. STEEVENS.

<sup>7</sup> — FOR I'LL away:] Sir T. Hanmer reads—*and hie away*.

JOHNSON.

<sup>8</sup> —vanish INTO AIR;] So, the folio and one of the quartos. The eldest quarto reads—*Vanish away*. STEEVENS.

<sup>9</sup> —thy QUILLETS.] See vol. vii. p. 469. MALONE.

*IAGO.* You have not been a-bed then?

*CAS.* Why, no; the day had broke  
Before we parted. I have made bold, Iago,  
To send in to your wife: My suit to her  
Is, that she will to virtuous Desdemona  
Procure me some access.

*IAGO.* I'll send her to you presently;  
And I'll devise a mean to draw the Moor  
Out of the way, that your converse and business  
May be more free. [Exit.]

*CAS.* I humbly thank you for't. I never knew  
A Florentine more kind and honest <sup>1</sup>.

*Enter EMILIA.*

*EMIL.* God morrow, good lieutenant: I am sorry  
For your displeasure <sup>2</sup>; but all will soon be well.  
The general, and his wife, are talking of it;  
And she speaks for you stoutly: The Moor replies,  
That he, you hurt, is of great fame in Cyprus,  
And great affinity; and that, in wholesome wisdom,

<sup>1</sup> ——— I never knew

A Florentine more kind and honest.] In consequence of this line, a doubt has been entertained concerning the country of Iago. Cassio was undoubtedly a Florentine, as appears by the first scene of the play, where he is expressly called one. That Iago was a *Venetian*, is proved by a speech in the third scene of this Act, and by what he says in the fifth Act, after having stabbed Roderigo:

“*Iago.* Alas, my dear friend and countryman, Roderigo!

“*Gra.* What, of *Venice*?

“*Iago.* Yes.”

All that Cassio means to say in the passage before us is, I never experienced more honesty and kindness even in any one of my own countrymen, than in this man.

Mr. Steevens had made the same observation in another place.

MALONE.

It was made in edit. 1778. STEEVENS.

<sup>2</sup> For YOUR DISPLEASURE;] i. e. the displeasure you have incurred from Othello. STEEVENS.

He might not but refuse you : but, he protests, he  
loves you ;

And needs no other suitor, but his likings,  
To take the saf'st occasion by the front<sup>3</sup>,  
To bring you in again.

*CAS.* Yet, I beseech you,—  
If you think fit, or that it may be done,—  
Give me advantage of some brief discourse  
With Desdemona alone.

*EMIL.* Pray you, come in ;  
I will bestow you where you shall have time  
To speak your bosom freely.

*CAS.* I am much bound to you<sup>4</sup>.  
[*Exeunt.*]

## SCENE II.

A Room in the Castle.

*Enter OTHELLO, IAGO, and Gentlemen.*

*OTH.* These letters give, Iago, to the pilot ;  
And, by him, do my duties to the state<sup>5</sup> :  
That done, I will be walking on the works,  
Repair there to me.

*IAGO.* Well, my good lord, I'll do't.

*OTH.* This fortification, gentlemen,—shall we  
see't ?

*GENT.* We'll wait upon your lordship. [*Exeunt.*]

<sup>3</sup> To take the saf'st occasion by the front,] This line is wanting in the folio. STEEVENS.

<sup>4</sup> I am much bound to you.] This speech is omitted in the first quarto. STEEVENS.

<sup>5</sup> —to the STATE:] Thus the quarto 1622. Folio,—to the senate. MALONE.

## SCENE III.

Before the Castle.

*Enter DESDEMONA, CASSIO, and EMILIA.*

*DES.* Be thou assur'd, good Cassio, I will do  
All my abilities in thy behalf.

*EMIL.* Good madam, do; I know it grieves my  
husband,  
As if the case were his<sup>6</sup>.

*DES.* O, that's an honest fellow.—Do not doubt,  
Cassio,  
But I will have my lord and you again  
As friendly as you were.

*CAS.* Bounteous madam,  
Whatever shall become of Michael Cassio,  
He's never any thing but your true servant.

*DES.* O, sir, I thank you<sup>7</sup>: You do love my lord:  
You have known him long; and be you well assur'd,  
He shall in strangeness stand no further off  
Than in a politick distance.

*CAS.* Ay, but, lady,  
That policy may either last so long<sup>8</sup>,  
Or feed upon such nice and waterish diet,  
Or breed itself so out of circumstance,  
That, I being absent, and my place supplied,  
My general will forget my love and service.

<sup>6</sup> As if the CASE were his.] The folio reads—As if the *cause* were his. STEEVENS.

<sup>7</sup> O, SIR, I thank you:] Thus the quarto 1622. The folio reads—I *know't*, I thank you. MALONE.

<sup>8</sup> That policy may either last so long,] He may either of himself think it politick to keep me out of office so long, or he may be satisfied with such slight reasons, or so many accidents may make him think my re-admission at that time improper, that I may be quite forgotten. JOHNSON.

*DES.* Do not doubt that ; before Emilia here,  
 I give thee warrant of thy place : assure thee,  
 If I do vow a friendship, I'll perform it  
 To the last article : my lord shall never rest ;  
 I'll watch him tame<sup>9</sup>, and talk him out of patience ;  
 His bed shall seem a school, his board a shrift ;  
 I'll intermingle every thing he does  
 With Cassio's suit : Therefore be merry, Cassio ;  
 For thy solicitor shall rather die,  
 Than give thy cause away.

*Enter OTHELLO and IAGO, at a distance.*

*EMIL.* Madam, here comes  
 My lord.

*CAS.* Madam, I'll take my leave.

*DES.* Why, stay,  
 And hear me speak.

*CAS.* Madam, not now : I am very ill at ease,  
 Unfit for mine own purposes.

*DES.* Well, well<sup>1</sup>,  
 Do your discretion. [*Exit CASSIO.*]

<sup>9</sup> I'll watch him tame,] It is said, that the ferocity of beasts, insuperable and irreclaimable by any other means, is subdued by keeping them from sleep. JOHNSON.

Hawks and other birds are tamed by keeping them from sleep, and it is to the management of these that Shakspeare alludes. So, in Cartwright's *Lady Errant* :

“ — we'll keep you,

“ As they do hawks, *watching* until you leave

“ Your wildness.”

Again, in *Monsieur D'Olive*, 1606 : “ — your only way to deal with women and parrots, is to *keep them waking*.”

Again, in Sir W. D'Avenant's *Just Italian*, 1630 :

“ They've watch'd my hardy violence so *tame*.”

Again, in *The Booke of Haukynges*, Huntyng, &c. bl. l. no date : “ *Wake* her all nyght, and on the morrowe all daye, and then she will be previ enough to be reclaymed.” STEEVENS.

<sup>1</sup> Well, WELL,] The adverb—*well*, has been repeated for the sake of measure. STEEVENS.



IAGO. Ha! I like not that.

OTH. What dost thou say?

IAGO. Nothing, my lord: or if—I know not what.

OTH. Was not that Cassio, parted from my wife?

IAGO. Cassio, my lord? No, sure, I cannot think it,

That he would steal away so guilty-like,  
Seeing you coming.

OTH. I do believe 'twas he.

DES. How now, my lord?

I have been talking with a suitor here,  
A man that languishes in your displeasure.

OTH. Who is't you mean?

DES. Why, your lieutenant Cassio. Good my lord,

If I have any grace, or power to move you,  
His present reconciliation take<sup>2</sup>;  
For, if he be not one that truly loves you,  
That errs in ignorance, and not in cunning<sup>3</sup>,  
I have no judgment in an honest face:  
I pr'ythee, call him back.

OTH. Went he hence now?

DES. Ay, sooth; so humbled,  
That he hath left part of his grief with me;  
I suffer with him<sup>4</sup>. Good love, call him back.

<sup>2</sup> His present reconciliation TAKE;] Cassio was to be reconciled to his general, not his general to him, therefore *take* cannot be right. We should read—*make*. WARBURTON.

To *take his reconciliation*, may be to accept the submission which he makes in order to be reconciled. JOHNSON.

<sup>3</sup> — and not in CUNNING.] *Cunning*, for *design*, or *purpose* simply. WARBURTON.

Perhaps rather for *knowledge*, the ancient sense of the word. So, in *Measure for Measure*: "In the boldness of my *cunning* I will lay myself in hazard." The opposition which seems to have been intended between *cunning* and *ignorance*, favours this interpretation. MALONE.

<sup>4</sup> I suffer with him.] Thus the quarto 1622. The folio reads —*To suffer with him*. MALONE.

OTH. Not now, sweet Desdemona ; some other time.

DES. But shall't be shortly ?

OTH. The sooner, sweet, for you.

DES. Shall't be to-night at supper ?

OTH. No, not to-night.

DES. To-morrow dinner then ?

OTH. I shall not dine at home ;  
I meet the captains at the citadel.

DES. Why then, to-morrow night ; or Tuesday morn ;

Or Tuesday noon, or night ; or Wednesday morn ;—

I pray thee, name the time ; but let it not

Exceed three days : in faith, he's penitent ;

And yet his trespass, in our common reason,

(Save that, they say, the wars must make examples  
Out of their best<sup>5</sup>;) is not almost a fault

To incur a private check : When shall he come ?

Tell me, Othello. I wonder in my soul,

What you could ask me, that I should deny,

Or stand so mammering on<sup>6</sup>. What ! Michael  
Cassio,

<sup>5</sup> — the wars must make examples

Out of THEIR BEST,] The severity of military discipline must not spare the *best men* of their army, when their punishment may afford a wholesome *example*. JOHNSON.

The old copies read—*her* best. Mr. Rowe made this necessary emendation. MALONE.

<sup>6</sup> — SO MAMMERING ON.] To hesitate, to stand in suspense. The word often occurs in old English writings, and probably takes its original from the French *M'Amour*, which men were apt often to repeat when they were not prepared to give a direct answer.

HANMER.

I find the same word in Acolastus, a comedy, 1540 : “ I stand in doubt, or in a *mamorynge* between hope and fear.”

Again, in Thomas Drant's translation of the third satire of the second book of Horace, 1567 :

“ Yea, when she daygues to send for him, then *mameryng* he doth doute.”

Again, Henry Wotton's address “ to the favourable and well

That came a wooing with you<sup>7</sup>; and so many a time<sup>8</sup>,

When I have spoke of you dispraisingly,  
Hath ta'en your part; to have so much to do  
To bring him in! Trust me, I could do much,—

OTH. Pr'ythee, no more: let him come when he will;

I will deny thee nothing.

DES.

Why, this is not a boon;  
'Tis as I should entreat you wear your gloves,  
Or feed on nourishing dishes, or keep you warm;  
Or sue to you to do peculiar profit  
To your own person: Nay, when I have a suit,  
Wherein I mean to touch your love indeed,  
It shall be full of poize<sup>9</sup> and difficulty,

willing reader," prefixed to A courtlie Controversie of Cupids' Cautels, &c. 4to. 1578: "My quill remained (as men say) in a *mamorie*, quivering in my quaking fingers, before I durst presume to publishe these my fantasies."

Again, in Arthur Hall's translation of the fourth Iliad (4to. 1581):

"Hector himself —

"Doth *mamē* eke whats best to do, least," &c. STEEVENS.

Again, in Lyly's Euphues, 1580: "—neither *stand in a mamering*, whether it be best to depart or not." The quarto 1622 reads—*muttering*. *Mammering* is the reading of the folio.

MALONE.

<sup>7</sup> What! MICHAEL CASSIO,

That came a wooing with you;] And yet in the first Act Cassio appears perfectly ignorant of the amour, and is indebted to Iago for the information of Othello's marriage, and of the person to whom he is married. STEEVENS.

See the notes on the passage alluded to, p. 244, n. 7.

MALONE.

<sup>8</sup> — many a time,] Old copies, redundantly, and without the least improvement of the sense,—so many a time. The compositor had accidentally repeated—so, from the preceding line.

STEEVENS.

<sup>9</sup> — full of POIZE —] i. e. of weight. So, in The Dumb Knight, 1633:

"They are of poize sufficient——."

And fearful to be granted.

OTH. I will deny thee nothing :  
Whereon, I do beseech thee, grant me this,  
To leave me but a little to myself.

DES. Shall I deny you ? no : Farewell, my lord.

OTH. Farewell, my Desdemona : I will come to  
thee straight.

DES. Emilia, come :—Be it as your fancies teach  
you ;

Whate'er you be, I am obedient.

[Exit, with EMILIA.]

OTH. Excellent wretch ! Perdition catch my soul,  
But I do love thee <sup>1</sup> ! and when I love thee not,  
Chaos is come again <sup>2</sup>.

Again :

“ But we are all prest down with other *poize*.” STEEVENS.

<sup>1</sup> Excellent WRETCH !—Perdition catch my soul,

But I do love thee ! &c.] The meaning of the word *wretch*, is not generally understood. It is now, in some parts of England, a term of the softest and fondest tenderness. It expresses the utmost degree of amiableness, joined with an idea which perhaps all tenderness includes, of feebleness, softness, and want of protection. Othello, considering Desdemona as excelling in beauty and virtue, soft and timorous by her sex, and by her situation absolutely in his power, calls her, *Excellent wretch* ! It may be expressed :

“ Dear, harmless, helpless excellence.” JOHNSON.

Sir W. D'Avenant uses the same expression in his *Cruel Brother*, 1630, and with the same meaning. It occurs twice : “ *Excellent wretch* ! with a timorous modesty she stifeth up her utterance.”

I am assured by Dr. Farmer, that *wretch* is provincial in Staffordshire for a *young woman*. STEEVENS.

<sup>2</sup> — when I love thee not,

Chaos is come again.] When my love is for a moment suspended by suspicion, I have nothing in my mind but discord, tumult, perturbation, and confusion. JOHNSON.

“ — when I love thee not,

“ Chaos is come again.” There is another meaning possible : “ When I cease to love thee, the world is at an end ; ” i. e. there remains nothing valuable or important. The first explanation may

IAGO. My noble lord,——

OTH. What dost thou say, Iago?

IAGO. Did Michael Cassio, when you woo'd my lady,

Know of your love?

OTH. He did, from first to last: Why dost thou ask?

IAGO. But for a satisfaction of my thought;  
No further harm.

OTH. Why of thy thought, Iago?

IAGO. I did not think, he had been acquainted with her.

OTH. O, yes; and went between us very oft.

IAGO. Indeed?

be more elegant, the second is perhaps more easy. Shakspeare has the same thought in his *Venus and Adonis*:

“For he being dead, with him is beauty slain,

“And, beauty dead, black *Chaos comes again*,” STEEVENS.

This passage does not strike me in the same light in which it appeared to Dr. Johnson; as Othello had not yet any experience of that perturbation and discord, by which he afterwards is so fatally agitated. He means, I think, to say,—“and ere I cease to love thee, the world itself shall be reduced to its primitive chaos.” Shakspeare probably preferred—“*chaos is come again*,” to “*chaos shall come again*,” as more bold and expressive. Muretus, a poet of the 16th century, has exactly the same thought:

Tune meo elabi possis de pectore, Lacci,

Aut ego, dum vivam, non meminisse tui?

Ante, vel istius mundi compage soluta,

*Tetras in antiquum sit reditura Chaos.*

The meaning of Shakspeare appears very clearly from the following passage in *The Winter's Tale*, where the same thought is more fully expressed:

“It cannot fail, but by

“The violation of my faith,—and then

“Let nature crush the sides o'the earth together,

“And mar the seeds within!” MALONE.

There is the same thought in Buchanan:

Cesset amor, pariter cessabunt fœdera rerum;

*In chaos antiquum cuncta elementa ruunt.*

Vol. II. 400, 1725, 4to. HOLT WHITE.

OTH. Indeed! ay, indeed:—Discern'st thou aught  
in that <sup>4</sup>?

Is he not honest?

IAGO. Honest, my lord?

OTH. Honest? aye, honest <sup>5</sup>.

IAGO. My lord, for aught I know.

OTH. What dost thou think?

IAGO. Think, my lord?

OTH. Think, my lord!

By heaven, he echoes me,

As if there were some monster in his thought

Too hideous to be shown <sup>6</sup>.—Thou dost mean some-  
thing:

I heard thee say but now,—Thou lik'dst not that,

When Cassio left my wife; What did'st not like?

And, when I told thee—he was of my counsel

<sup>4</sup> *Iago*. Indeed?

*Oth*. Indeed! ay, indeed, &c.] I cannot help supposing  
that this passage is interpolated, and originally stood thus:

“*Iago*. Indeed!

“*Oth*. Indeed:—Discern'st thou ought in that?”

See the next note. STEEVENS.

<sup>5</sup> Ay, honest.] The old copies, violating the measure, read:

“*Honest?* ay, honest.”

It appears from many instances, that where words were to be  
repeated at all, our old blundering printers continued the repeti-  
tion beyond propriety. Mr. Malone has elsewhere the same  
remark. STEEVENS.

In the first alteration Mr. Steevens is supported by the quarto  
1622, not in the second. BOSWELL.

<sup>6</sup> By heaven, he echoes me,

As if there were some monster in his thought, &c.] Thus  
the eldest quarto. The second quarto reads:

“——— Why dost thou echo me,

“As if there were some monster in thy thought,” &c.

The folio reads:

“——— Alas, thou echo'st me,

“As if,” &c. STEEVENS.

This is one of the numerous alterations made in the folio copy  
by the licenser. MALONE.

In my whole course of wooing, thou cry'dst, *Indeed?*  
 And did'st contract and purse thy brow together,  
 As if thou then had'st shut up in thy brain  
 Some horrible conceit \*: If thou dost love me,  
 Show me thy thought.

*IAGO.* My lord, you know I love you.

*OTH.* I think, thou dost;  
 And,—for I know thou art full of love and honesty,  
 And weigh'st thy words before thou giv'st them  
 breath,—

Therefore these stops of thine fright me the more:  
 For such things, in a false disloyal knave,  
 Are tricks of custom; but, in a man that's just,  
 They are close denotements, working from the  
 heart,  
 That passion cannot rule<sup>7</sup>.

\* Quarto, *counsell*.

<sup>7</sup> They are CLOSE DENOTEMENTS, working from the heart,  
 That passion cannot rule.] Thus the earliest quarto. But  
 let Dr. Warburton be heard in defence of “cold *dilations*,” the  
 reading of the second folio.

I should willingly, however, have adopted an emendation proposed by Dr. Johnson, in the subsequent note, could I have discovered that the word—*delation* was ever used in its Roman sense of *accusation*, during the time of Shakspeare. Bacon frequently employs it, but always to signify *carriage* or *conveyance*.

STEEVENS.

These stops and breaks are *cold dilations*, or cold keeping back a secret, which men of phlegmatick constitutions, whose hearts are not swayed or governed by their passions, we find, can do: while more sanguine tempers reveal themselves at once, and without reserve. *WARBURTON*.

That *dilations* anciently signified *delays*, may be ascertained, by the following passage in the Golden Legend, Wynken de Worde's edit. fo. 186: “And y<sup>e</sup> felony of this kyng suffred not to abyde only *dilacyon* of vengeance. For the nexte daye folowynge he made to come the keepers for to begyn to turment them,” &c.

Again, *ibid.* p. 199: “And Laurence demaunded *dylacyon* of thre dayes.” Again, in *Candlemas Day*, &c. p. 9:

“—— I warne you without *delacion*,

“That ye make serch thurgh out all my region.” *STEEVENS*.

IAGO. For Michael Cassio,  
I dare be sworn \*, I think that he is honest.

OTH. I think so too.

IAGO. Men should be what they seem ;  
Or, those that be not, 'would they might seem  
none <sup>8</sup> !

\* Quarto, *presume*.

The old copies give,—*dilations*, except that the earlier quarto has—*denotements* ; which was the author's first expression, afterwards changed by him, not to *dilations*, but to *delations* ; to *occult* and *secret accusations*, *working involuntarily from the heart*, which, though resolved to conceal the fault, cannot rule its *passion* of resentment. JOHNSON.

"They are close *denotements*, &c." i. e. indications, or recoveries, not openly revealed, but involuntarily working from the heart, which cannot rule and suppress its feelings.

The folio reads—They are close *dilations* ; but nothing is got by the change, for *dilations* was undoubtedly used in the sense of *dilatements*, or *large and full expositions*. See Minsheu's Dict. 1617 : "To *dilate* or make large."

*Dilatement* is used in the sense of *dilation* by Lodge, our poet's contemporary : "After all this foul weather follows a calm *dilatement* of others too forward harmfulness." *Rosalynde, or Euphues Golden Legacie*, 4to. 1592.

Dr. Johnson very elegantly reads—They are close *delations*.

But the objection to this conjectural reading is, that there is strong ground for believing that the word was not used in Shakespeare's age. It is not found in any Dictionary of the time, that I have seen, nor has any passage been quoted in support of it. On the contrary, we find in Minsheu the verb, "To *delate*," not signifying, to *accuse*, but thus interpreted : "to *speak at large* of any thing, vid. to *dilate*:" so that if even *delations* were the word of the old copy, it would mean no more than *dilations*. To the reading of the quarto no reasonable objection can be made.

MALONE.

Mr. Todd, in his additions to Johnson's Dictionary, has produced an authority for the use of the word *delations*, in the sense of *accusations*, from Wotton's Remains, p. 307, edit. 1685, p. 460, edit. 1651. BOSWELL.

<sup>8</sup> Or, those that be not, 'would they might seem NONE !] I believe the meaning is, 'would they might no longer seem, or bear the shape of *men*.' JOHNSON.

May not the meaning be, 'Would they might not seem *honest* !' MALONE.



OTH. Certain, men should be what they seem.

IAGO. Why, then, I think Cassio's<sup>9</sup> an honest man.

OTH. Nay, yet there's more in this :

I pray thee, speak to me as to thy thinkings,  
As thou dost ruminate ; and give thy worst of  
thoughts

The worst of words.

IAGO. Good my lord, pardon me ;

Though I am bound to every act of duty,

I am not bound to that all slaves are free to<sup>1</sup>.

Utter my thoughts ? Why, say, they are vile and  
false,—

As where's that palace, whereinto foul things  
Sometimes intrude not<sup>2</sup>? who has a breast so pure,  
But some uncleanly apprehensions  
Keep leets, and law-days, and in session sit  
With meditations lawful<sup>3</sup>?

<sup>9</sup> — THAT Cassio —] For the sake of measure, I have ventured to insert the pronoun—*that*. STEEVENS.

Mr. Steevens arranges these lines thus :

“ Oth. Certain, men should be what they seem.

“ Iago.

Why, then,

“ I think *that* Cassio's an honest man.” BOSWELL.

<sup>1</sup> — to that all slaves are FREE TO.] I am not bound to do that, *which* even slaves are *not bound* to do. MALONE.

So, in Cymbeline :

“ ——— O, Pisanio,

“ Every good servant does not all commands,

“ No bond but to do just ones.” STEEVENS.

<sup>2</sup> — where's that palace, whereinto foul things

Sometimes intrude not?] So, in The Rape of Lucrece :

“ ——— no perfection is so absolute,

“ That some impurity doth not pollute.” MALONE.

<sup>3</sup> — who has a breast so pure,

But some uncleanly apprehensions

Keep leets, and law-days, and in session sit

With meditations lawful?] *Leets*, and *law-days*, are synonymous terms : “ *Leet* (says Jacob, in his Law Dictionary,) is otherwise called a *law-day*.” They are there explained to be courts, or meetings of the *hundred*, “to certify the king of the good manners, and government, of the inhabitants,” and to en-

*OTH.* Thou dost conspire against thy friend, Iago,  
If thou but think'st him wrong'd, and mak'st his ear  
A stranger to thy thoughts.

*IAGO.* I do beseech you,—  
Though I, perchance, am vicious in my guess<sup>4</sup>,

quire of all offences that are not capital. The poet's meaning will now be plain: 'Who has a breast so little apt to form ill opinions of others, but that foul suspicion will sometimes mix with his fairest and most candid thoughts, and erect a court in his mind, to enquire of the offences apprehended.' STEEVENS.

Who has so virtuous a breast that some uncharitable surmises and impure conceptions will not sometimes enter into it; hold a session there as in a regular court, and "bench by the side" of authorised and lawful thoughts?—In our poet's 30th Sonnet we find the same imagery:

"When to the *sessions* of sweet silent *thought*

"I summon up remembrance of things past."

"A leet, (says Bullokar, in his English Expositor, 1616,) is a court or law-day, holden commonly every half year." To *keep* a leet was the *verbum juris*; the title of one of the chapters in Kitchin's book on Courts, being, "The manner of *keeping* a court-leet." MALONE.

<sup>4</sup> I do beseech you,—

THOUGH I, perchance, am vicious in my guess,] Not to mention that, in this reading, the sentence is abrupt and broken, it is likewise highly absurd. I beseech you give yourself no uneasiness from my unsure observance, *though* I am vicious in my guess. For his being an ill guesser was a reason why Othello should not be uneasy: in propriety, therefore, it should either have been, 'though I am not vicious,' or 'because I am vicious.' It appears then we should read:

"I do beseech you,

"*Think*, I, perchance, am vicious in my guess —."

Which makes the sense pertinent and perfect. WARBURTON.

That abruptness in the speech which Dr. Warburton complains of, and would alter, may be easily accounted for. Iago seems desirous by this ambiguous hint, *Though I*—to inflame the jealousy of Othello, which he knew would be more effectually done in this manner, than by any expression that bore a determinate meaning. The jealous Othello would fill up the pause in the speech, which Iago turns off at last to another purpose, and find a more certain cause of discontent, and a greater degree of torture arising from the doubtful consideration how it might have concluded, than he could have experienced had the whole of what he enquired after been reported to him with every circumstance of aggravation.

As, I confess, it is my nature's plague  
To spy into abuses ; and, oft, my jealousy  
Shapes faults that are not,—I entreat you then <sup>5</sup>,

We may suppose him imagining to himself, that Iago mentally continued the thought thus, 'Though I—know more than I choose to speak of.'

"Vicious in my guess" does not mean that he is an *ill guesser*, but that he is apt to put the worst construction on every thing he attempts to account for.

Out of respect for the subsequent opinions of Mr. Henley and Mr. Malone, I have altered my former regulation of this passage; though I am not quite convinced that any change was needful.

STEEVENS.

I believe nothing is here wanting, but to regulate the punctuation :

"*Iago*. I do beseech you——

"Though I, perchance, am vicious in my guess,

"As, I confess, it is my nature's plague

"To spy into abuses ; and, oft, my jealousy

"Shapes faults that are not—," &c. HENLEY.

The reader should be informed, that the mark of abruption which I have placed after the word *you*, was placed by Mr. Steevens after the word *perchance*: and his note, to which I do not subscribe, is founded on that regulation. I think the poet intended that Iago should break off at the end of the first hemistich, as well as in the middle of the fifth line. What he would have added, it is not necessary very nicely to examine.

The adversative particle, *though*, in the second line, does not indeed appear very proper; but in an abrupt and studiously clouded sentence like the present, where more is meant to be conveyed than meets the ear, strict propriety may well be dispensed with. The word *perchance*, if strongly marked in speaking, would sufficiently show that the speaker did not suppose himself *vicious in his guess*.

By the latter words, Iago, I apprehend, means only, 'though I perhaps am mistaken, led into an error by my natural disposition, which is apt to shape faults that have no existence.'

MALONE.

<sup>5</sup> — I entreat you then, &c.] Thus the quarto 1622. The folio reads :

"—— and of, my jealousy

"Shapes faults that are not, *that your wisdom*

"From one that so imperfectly conceits,

"*Would take no notice.*" MALONE.

To *conject*, i. e. to *conjecture*, is a word used by other writers. So, in *Acolastus*, a comedy, 1540 :

From one that so imperfectly conjects,  
 You'd take no notice ; nor build yourself a trouble  
 Out of his scattering and unsure observance :—  
 It were not for your quiet, nor your good,  
 Nor for my manhood, honesty, or wisdom,  
 To let you know my thoughts.

OTH. What dost thou mean ?

IAGO. Good name, in man, and woman, dear my  
 lord,

Is the immediate jewel of their souls \* :  
 Who steals my purse, steals trash ; 'tis something,  
 nothing<sup>5</sup> ;

'Twas mine, 'tis his, and has been slave to thou-  
 sands<sup>6</sup> ;

But he, that filches from me my good name,  
 Robs me of that, which not enriches him,  
 And makes me poor indeed.

OTH. By heaven, I'll know thy thought.

\* Quarto, *our souls*.

"Now reason I, or *conject* with myself."

Again :

"I cannot forget thy saying, or thy *conjecting* words."

STEEVENS.

<sup>5</sup> GOOD NAME, in man, and woman, dear my lord,  
 Is the immediate jewel of their souls :

Who steals MY PURSE, steals trash, &c.] The sacred writ-  
 ings were here perhaps in our poet's thoughts : "A *good name* is  
 rather to be chosen than great *riches*, and loving favour than  
*silver and gold*." *Proverbs*, xxii. 1. MALONE.

<sup>6</sup> 'Twas mine, 'tis his, and has been slave to thousands ;]

Nunc ager Umbreni sub nomine, nuper Ofelli

Dictus, erit nulli proprius ; sed cedet in usum

Nunc mihi, nunc alii. *Horat. Sat. lib. ii. 2.*

Thus translated by Drant, 1567 :

"Now Umbren's ground, of late Ofells,

"(A thing not very stable)

"Now myne, now thine, so muste we take

"The worlde as variable."

So, in Cambden's Remaines, 1605, 107 :

Nunc mea, mox hujus, sed postea nescio cujus. MALONE.

*IAGO.* You cannot, if my heart were in your hand;  
Nor shall not, whilst 'tis in my custody.

*OTH.* Ha \*!

*IAGO.* O, beware, my lord, of jealousy;  
It is the green-ey'd monster, which doth make  
The meat it feeds on<sup>7</sup>: That cuckold lives in bliss,

\* Omitted in quarto.

<sup>7</sup> — which doth *mock*

The meat it feeds on;] i. e. loaths that which nourishes and sustains it. This being a miserable state, Iago bids him beware of it. The Oxford editor reads:

“ ——— which doth *make*

“ The meat it feeds on.”

Implying that its suspicions are unreal and groundless, which is the very contrary to what he would here make his general think, as appears from what follows:

“ ——— That cuckold lives in bliss,” &c.

In a word, the villain is for fixing him jealous: and therefore bids him beware of jealousy, not that it was an *unreasonable*, but a *miserable* state; and this plunges him into it, as we see by his reply, which is only:

“ O misery!” *WARBURTON.*

I have received Hanmer's emendation; because *to mock*, does not signify *to loath*; and because, when Iago bids Othello *beware of jealousy, the green ey'd monster*, it is natural to tell why he should beware, and for caution he gives him two reasons, that jealousy *often* creates its own cause, and that, when the causes are real, jealousy is misery. *JOHNSON.*

In this place, and some others, *to mock* seems the same with *to mammock*. *FARMER.*

If Shakspeare had written—a green ey'd monster, we might have supposed him to refer to some creature existing only in his particular imagination; but “*the green-ey'd monster*” seems to have reference to an object as familiar to his readers as to himself.

It is known that the *tiger* kind have *green eyes*, and always play with the victim to their hunger, before they devour it. So, in our author's Tarquin and Lucrece:

“ Like foul night-waking *cat*, he doth but *dally*,

“ While in his hold-fast foot the weak mouse panteth—.”

Thus, a jealous husband, who discovers no certain cause why he may be divorced, continues to sport with the woman whom he suspects, and, on more certain evidence, determines to punish. There

Who, certain of his fate, loves not his wronger ;  
But, O, what damned minutes tells he o'er,

is no beast that can be literally said to *make* its own food, and therefore I am unwilling to receive the emendation of Sir Thomas Hanmer, especially as I flatter myself that a glimpse of meaning may be produced from the old reading.

One of the ancient senses of the verb—to *mock*, is to *amuse*, to play with. Thus, in A Discourse of Gentlemen Lying in London that were better keep House at Home in their Country, 1593 :

“ A fine devise to keepe poore Kate in health,

“ A pretty toy to *mock* an ape withal.”

i. e. a pretty toy to *divert* an ape, for an ape to *divert* himself with. The same phrase occurs in Marston's Satires, the ninth of the third book being intitled “ —Here's a toy to *mocke* an ape,” &c. i. e. afford an ape materials for *sport*, furnish him with a plaything, though perhaps at his own expence, as the phrase may in this instance be ironically used.

In Antony and Cleopatra, the contested word—*mock*, occurs again :

“ ————— tell him

“ He *mocks* the pauses that he makes.”

i. e. he plays wantonly with those intervals of time which he should improve to his own preservation.

Should such an explanation be admissible, the advice given by Iago will amount to this :—“ Beware, my lord, of yielding to a passion which as yet has no proofs to justify its excess. Think how the interval between suspicion and certainty must be filled. Though you doubt her fidelity, you cannot yet refuse her your bed, or drive her from your heart ; but, like the capricious savage, must continue to sport with one whom you wait for an opportunity to destroy.”

A similar idea occurs in All's Well that Ends Well :

“ ————— so lust doth *play*

“ With what it loaths.”

Such is the only sense I am able to draw from the original text. What I have said, may be liable to some objections, but I have nothing better to propose. That jealousy is a *monster* which often *creates* the suspicions on which it feeds, may be well admitted, according to Sir Thomas Hanmer's proposition ; but is it *the* monster? (i. e. the well-known and conspicuous animal) or whence has it *green eyes*? *Yellow* is the colour which Shakspeare usually appropriates to jealousy. It must be acknowledged, that he afterwards characterizes it as—

“ ————— a monster,

“ Begot upon itself, born on itself.”

Who dotes, yet doubts ; suspects, yet strongly  
loves <sup>s</sup> !

But yet—

“ ——— What damned minutes tells he o’er,” &c.

is the best illustration of my attempt to explain the passage. To produce Sir Thomas Hanmer’s meaning, a change in the text is necessary. I am counsel for the old reading. STEEVENS.

It is so difficult, if not impossible, to extract any sense from this passage as it stands, even by the most forced construction of it, and the slight amendment proposed by Hanmer, renders it so clear, elegant, and poetical, that I am surprized the editors hesitate in adopting it, and still more surprized they should reject it. As for Steevens’s objection, that the definite article is used, not the indefinite, he surely need not be told that Shakspeare did not regard such minute inaccuracies, which may be found in every play he wrote.

When Steevens compares the jealous man, who continues to sport with the woman he suspects, and is determined to destroy, to the tiger who plays with the victim of his hunger, he forgets that the meat on which jealousy is supposed to feed, is not the woman who is the object of it, but the several circumstances of suspicion which jealousy itself creates, and which cause and nourish it. So Emilia at the end of the third Act in answer to Desdemona, who, speaking of Othello’s jealousy, says :

“ Alas the day ! I never gave him cause ; ”

replies,—

“ But jealous fools will not be answer’d so,

“ They are not jealous ever for the cause,

“ But jealous, for they are jealous : ’tis a monster

“ *Begot upon itself, born on itself.* ”

This passage is a strong confirmation of Hanmer’s reading.

The same idea occurs in Massinger’s *Picture*, where Matthias, speaking of the groundless jealousy he entertained of Sophia’s possible inconstancy, says :

“ ——— but why should I nourish,

“ A fury here, and with *imagin’d food*,

“ Holding no real ground on which to raise

“ A building of suspicion she was ever,

“ Or can be false ? ”

*Imagin’d food*, is food created by imagination, the food that jealousy makes and feeds on. M. MASON.

In order to make way for one alteration, Mr. M. Mason is forced to foist in another ; or else poor Shakspeare must be arraigned for a blunder of which he is totally guiltless. This gentleman’s objections both to the text in its present state, and to Mr. Steevens’s

OTH. O misery!

IAGO. Poor, and content, is rich, and rich enough<sup>9</sup>;

most happy illustration of it, originate entirely in his own misconception, and a jumble of figurative with literal expressions. To have been consistent with himself he should have charged Mr. Steevens with maintaining, that it was the property of a jealous husband, first to *mock* his wife, and afterwards to *eat* her.

In Act V. the word *mocks* occurs in a sense somewhat similar to that in the passage before us:

“*Emil.* O mistress, villainy hath made *mocks* with love!”

HENLEY.

I think myself particularly indebted to Mr. Henley for the support he has given to my sentiments concerning this difficult passage; and shall place more confidence in them since they have been found to deserve his approbation. STEEVENS.

I have not the smallest doubt that Shakspeare wrote *make*, and have therefore inserted it in my text. The words *make* and *mocke* (for such was the old spelling) are often confounded in these plays.

Mr. Steevens in his paraphrase on this passage interprets the word *mock* by *sport*; but in what poet or prose-writer, from Chaucer and Mandeville to this day, does the verb *to mock*, signify *to sport with*! In the passage from Antony and Cleopatra, I have proved, I think, incontestably, from the metre, and from our poet's usage of this verb in other places, (in which it is followed by a personal pronoun,) that Shakspeare must have written—

“Being so frustrate, tell him, he mocks *us* by

“The pauses that he makes.”

See Antony and Cleopatra, Act V. Sc. I.

Besides; is it true as a general position that jealousy, (*as jealousy*) *sports* or *plays with* the object of love (allowing this not very delicate interpretation of the words, *the meat it feeds on*, to be the true one)? The position certainly is not true. It is *Love*, not *Jealousy*, that sports with the object of its passion; nor can those circumstances which create suspicion, and which are *the meat it feeds on*, with any propriety be called the *food of love*, when the poet has clearly pointed them out as the food or cause of *jealousy*; giving it not only being, but nutriment.

“There is no beast,” it is urged, “that can *literally* be said to make its own food.” It is indeed acknowledged, that jealousy is a monster which often *creates* the suspicions on which it feeds, but is it, we are asked, “*the monster*? (i. e. *a well-known and conspicuous animal*;) and whence has it *green eyes*? Yellow is the colour which Shakspeare appropriates to jealousy.”



But riches, fineless <sup>1</sup>, is as poor as winter <sup>2</sup>,  
To him that ever fears he shall be poor :—

To this I answer, that *yellow* is not the only colour which Shakspeare *appropriates* to jealousy, for we have in *The Merchant of Venice* :

“ — shuddering fear, and *green-ey'd jealousy*.”

and I suppose it will not be contended that he was *there* thinking of any of the tiger kind.

If our poet had written only—“ It is *the* green-ey'd monster ; beware of it ;” the other objection would hold good, and some particular monster, *κατ' ἐξοχην*, must have been meant ; but the words, “ It is *the* green-ey'd monster, *which* doth,” &c. in my apprehension have precisely the same meaning, as if the poet had written, “ It is *that* green-ey'd monster, *which*,” &c. or, “ it is *a* green-ey'd monster.” He is *the* man in the world *whom* I would least wish to meet,—is the common phraseology of the present day.

When Othello says to Iago in a former passage, “ By heaven, he echoes me, as if there were some *monster* in his thought,” does any one imagine that any *animal* whatever was meant ?

The passage in a subsequent scene, to which Mr. Steevens has alluded, strongly supports the emendation which has been made :

“ — *jealousy* will not be answer'd so ;

“ They are not ever jealous for the cause,

“ But jealous, for they are jealous : 'tis a *monster*,

“ *Begot upon itself, born on itself.*”

It is, *strictly* speaking, as false that any monster can be *begot*, or *born*, on itself, as it is, that any monster (whatever may be the colour of its eyes, whether green or yellow,) can *make* its own food ; but, poetically, both are equally true of that monster, *jealousy*. Mr. Steevens seems to have been aware of this, and therefore has added the word *literally* : “ No monster can be *literally* said to make its own food.”

It should always be remembered, that Shakspeare's allusions scarcely ever answer precisely on both sides ; nor had he ever any care upon this subject. Though he has introduced the word *monster*,—when he talked of its *making its own food*, and being *begot by itself*, he was still thinking of jealousy *only*, careless whether there was any animal in the world that would correspond with this description.

That by the words, “ the meat it feeds on,” is meant, not Desdemona herself, as has been maintained, but *pabulum zelotypiæ*, may be likewise inferred from a preceding passage in which a kindred imagery is found :

“ That *policy* may either last so long,

“ Or *feed* upon such nice and waterish *diet*,” &c.

Good heaven, the souls of all my tribe defend  
From jealousy !

OTH. Why ? why is this ?  
Think'st thou, I'd make a life of jealousy,  
To follow still the changes of the moon  
With fresh suspicions ? No : to be once in doubt,  
Is—once to be resolv'd : Exchange me for a goat,  
When I shall turn the business of my soul  
To such exsufflicate and blown surmises<sup>3</sup>,

And this obvious interpretation is still more strongly confirmed by Daniel's *Rosamond*, 1592, a poem which Shakspeare had diligently read, and has more than once imitated in *Romeo and Juliet* :

“ *O Jealousy* ———

“ *Feeding upon suspect that doth renew thee,*

“ *Happy were lovers, if they never knew thee.*”

In this and the few other places in which I have ventured to depart from the ancient copies, I have thought it my duty to state in the fullest and clearest manner the grounds on which the emendation stands : which in some cases I have found not easily accomplished, without running into greater prolixity than would otherwise be justifiable. MALONE.

<sup>8</sup> — STRONGLY loves !] Thus the folio ; the quarto—*soundly* loves. STEEVENS.

<sup>9</sup> POOR, and CONTENT, is RICH, and rich enough ;] So, in *Dorastus and Fawnia*, (the novel on which *The Winter's Tale* is formed,) 1592 : “ We are *rich*, in that we are *poor* with *content*.”

MALONE.

The same sentiment, which is sufficiently common, is amplified by Dryden in his *Indian Emperor* :

“ We to ourselves will all our wishes grant :

“ For nothing coveting, we nothing want.” STEEVENS.

<sup>1</sup> But riches, fineless,] Unbounded, endless, unnumbered treasures. JOHNSON.

<sup>2</sup> — as poor as WINTER,] Finely expressed : *winter* producing no fruits. WARBURTON.

<sup>3</sup> To such EXSUFFPLICATE and blown surmises,] [Sir Thomas Hanmer—*exsuffolate*.] This odd and far-fetched word was made more uncouth in all the editions before Sir Thomas Hanmer's, by being printed—*exsufflicate*. The allusion is to a bubble. Do not think, says the Moor, that I shall change the noble designs that now employ my thoughts, to suspicions which, like bubbles blown into a wide extent, have only an empty show without solidity ; or that, in consequence of such empty fears, I will close with thy inference against the virtue of my wife. JOHNSON.

Matching thy inference<sup>4</sup>. 'Tis not to make me  
jealous,  
To say—my wife is fair, feeds well, loves company,  
Is free of speech, sings, plays, and dances well;  
Where virtue is, these are more virtuous<sup>5</sup>;  
Nor from mine own weak merits will I draw  
The smallest fear, or doubt of her revolt;

Whether our poet had any authority for the word *exsufflicate*, which I think is used in the sense of *swollen*, and appears to have been formed from *sufflatus*, I am unable to ascertain: but I have not thought it safe to substitute for it another word equally unauthorised. *Suffolare* in Italian signifies to *whistle*. How then can Dr. Johnson's interpretation of *exsuffolate* be supported? The introducer of this word explains it, by "whispered, buzz'd in the ears." MALONE.

It seems to me that all the criticks have overlooked the meaning of the passage. *Exsufflicate* may be traced to the low Latin *exsufflare*, to spit down upon, an ancient form of exorcising; and figuratively, to spit out in abhorrence or contempt. See Du Cange in v. *Exsufflare*. *Exsufflicate* may thus signify *contemptible*: and Othello may be supposed to mean, that he would not change the noble designs that then employed his thoughts for *contemptible* and *despicable* surmises. Johnson's Dictionary by Todd, v. *Exsuffolate*. BOSWELL.

<sup>4</sup> ——— blown surmises,

Matching thy inference.] That is,—such as you have mentioned in describing the torments of jealousy. The part of Iago's speech particularly alluded to, is that where he says:

"But, O, what damned minutes tells he o'er,

"Who dotes, yet doubts; suspects, yet strongly loves!"

M. MASON.

<sup>5</sup> Where virtue is, these are MORE virtuous:] An action in itself indifferent, grows *virtuous* by its end and application.

JOHNSON.

I know not why the modern editors, in opposition to the first quarto and folio, read *most*, instead of *more*.

A passage in All's Well That Ends Well, is perhaps the best comment on the sentiment of Othello: "I have those good hopes of her, education promises: his disposition she inherits: which makes fair gifts fairer." *Gratior e pulchro veniens et corpore virtus*. STEEVENS.

*Most* was arbitrarily introduced by the ignorant editor of the second folio. MALONE.

For she had eyes, and chose me : No, Iago ;  
 I'll see, before I doubt ; when I doubt, prove ;  
 And, on the proof, there is no more but this,—  
 Away at once with love, or jealousy.

*IAGO.* I am glad of this ; for now I shall have  
 reason

To show the love and duty that I bear you  
 With franker spirit : therefore, as I am bound,  
 Receive it from me :—I speak not yet of proof.  
 Look to your wife ; observe her well with Cassio ;  
 Wear your eye—thus, not jealous, nor secure :  
 I would not have your free and noble nature,  
 Out of self-bounty, be abus'd <sup>6</sup> ; look to't :  
 I know our country disposition well ;  
 In Venice <sup>7</sup> they do let heaven see the pranks  
 They dare not show their husbands ; their best  
 conscience

Is—not to leave undone, but keep unknown <sup>8</sup>.

*OTH.* Dost thou say so ?

*IAGO.* She did deceive her father, marrying you ;  
 And, when she seem'd <sup>9</sup> to shake, and fear your  
 looks,  
 She lov'd them most.

<sup>6</sup> Out of SELF-BOUNTY be abus'd ;] *Self-bounty*, for *inherent generosity*. WARBURTON.

<sup>7</sup> —our country disposition—

In Venice —] Here Iago seems to be a Venetian. JOHNSON.

There is nothing in any other part of the play, properly understood, to imply otherwise. HENLEY.

Various other passages, as well as the present, prove him to have been a Venetian, nor is there any ground for doubting the poet's intention on this head. See p. 343, n. 1. MALONE.

<sup>8</sup> Is—not to LEAVE undone, but KEEP unknown.] The folio perhaps more clearly reads :

“ Is not to *leav't* undone, but *keep't* unknown.” STEEVENS.  
 The folio, by evident error of the press, reads—*kept* unknown.

MALONE.

<sup>9</sup> And, when she seem'd —] This and the following argument

OTH. And so she did.

IAGO. Why, go to, then ;  
She that, so young, could give out such a seeming,  
To seel her father's eyes up, close as oak <sup>1</sup>,—  
He thought, 'twas witchcraft :—But I am much to  
blame ;

I humbly do beseech you of your pardon,  
For too much loving you.

OTH. I am bound to thee for ever.

IAGO. I see, this hath a little dash'd your spirits.

OTH. Not a jot, not a jot.

IAGO. Trust me \*, I fear it has.  
I hope, you will consider, what is spoke

\* Quarto, *I'faith*.

of Iago ought to be deeply impressed on every reader. Deceit and falsehood, whatever conveniences they may for a time promise or produce, are in the sum of life, obstacles to happiness. Those, who profit by the cheat, distrust the deceiver, and the act by which kindness is sought, puts an end to confidence.

The same objection may be made with a lower degree of strength against the imprudent generosity of disproportionate marriages. When the first heat of passion is over, it is easily succeeded by suspicion, that the same violence of inclination, which caused one irregularity, may stimulate to another ; and those who have shown, that their passions are too powerful for their prudence, will, with very slight appearances against them, be censured, as not very likely to restrain them by their virtue.

JOHNSON.

<sup>1</sup> To SEEL her father's eyes up, close as OAK,] The oak is (I believe) the most *close-grained* wood of general use in England. *Close as oak*, means, *close as the grain of oak*.

To seel is an expression from falconry. So, in Ben Jonson's Catiline :

“ ————— would have kept

“ Both eyes and beak seel'd up, for six sesterces.”

STEEVENS.

To seel a hawk is to sew up his eye-lids.

In The Winter's Tale, Paulina says :

“ The root of his opinion, which is rotten

“ As ever oak, or stone, was sound.” MALONE.

Comes from my love ;—But, I do see you are  
mov'd :—

I am to pray you, not to strain my speech  
To grosser issues<sup>2</sup>, nor to larger reach,  
Than to suspicion.

OTH. I will not.

IAGO. Should you do so, my lord,  
My speech should fall into such vile success<sup>3</sup>  
As my thoughts aim not at. Cassio's my worthy \*  
friend :

My lord, I see you are mov'd.

OTH. No, not much mov'd :—  
I do not think but Desdemona's honest.

\* Quarto, *trusty*.

<sup>2</sup> To grosser issues,] *Issues*, for *conclusions*. WARBURTON.

<sup>3</sup> My speech should fall into such vile success —] *Success*,  
for *succession*, i. e. conclusion ; not prosperous issue.

WARBURTON.

I rather think there is a depravation, and would read :

“ My speech will fall into such vile *excess*.”

If *success* be the right word, it seems to mean *consequence* or  
*event*, as *successo* is used in Italian. JOHNSON.

I think *success* may, in this instance, bear its common inter-  
pretation. What Iago means seems to be this : “ Should you  
do so, my lord, my words would be attended by such an infamous  
degree of success, as my thoughts do not even aim at.” Iago, who  
counterfeits the feelings of virtue, might have said fall into suc-  
cess, *and* vile success, because he would appear to Othello, to  
wish that the enquiry into Desdemona's guilt might prove fruitless  
and unsuccessful. See Hamlet, vol. vii. p. 274, n. 1.

STEEVENS.

The following passages will perhaps be considered as proofs of  
Dr. Johnson's explanation :

“ Then the poor desolate women, fearing least their case would  
sorte to some pitifull *success*.” *Palace of Pleasure*, bl. 1.

“ God forbyd all hys hope should turne to such *success*.”

*Promos and Cassandra*, 1578. HENDERSON.

So, in Sidney's *Arcadia*, p. 39, edit. 1613 : “ Straight my heart  
misgave me some *evil success* ! ” It is thus used as late as by  
Barrow : “ Yea to a person so disposed, that *success* which  
seemeth most *adverse* justly may be reputed the best and most  
happy.” BOSWELL.

IAGO. Long live she so ! and long live you to think so !

OTH. And yet, how nature erring from itself,—

IAGO. Ay, there's the point :—As,—to be bold with you,—

Not to affect many proposed matches,  
Of her own clime, complexion, and degree ;  
Whereto, we see, in all things nature tends :  
Foh \* ! one may smell, in such, a will most rank <sup>4</sup>,  
Foul disproportion, thoughts unnatural.—  
But pardon me ; I do not, in position,  
Distinctly speak of her : though I may fear,  
Her will, recoiling to her better judgment,  
May fall to match you with her country forms,  
And (hapily) repent.

OTH. Farewell, farewell :

If more thou dost perceive, let me know more ;  
Set on thy wife to observe : Leave me, Iago.

IAGO. My lord, I take my leave. [Going.]

OTH. Why did I marry ?—This honest creature,  
doubtless,

Sees and knows more, much more, than he unfolds.

IAGO. My lord, I would, I might entreat your  
honour

To scan this thing no further ; leave it to time :  
Though it be fit † that Cassio have his place,  
(For, sure, he fills it up with great ability,)  
Yet, if you please to hold him off a while,  
You shall by that perceive him and his means <sup>5</sup> :

\* Quarto, *Fie*.

† First folio, *Although 'tis fit*.

<sup>4</sup> — a WILL most rank,] *Will*, is for *wilfulness*. It is so used by Ascham. A *rank will*, is *self-will* overgrown and exuberant.

JOHNSON.

<sup>5</sup> You shall by that perceive him and his MEANS:] You shall discover whether he thinks his best *means*, his most powerful *interest*, is by the solicitation of your lady. JOHNSON.

Note, if your lady strain his entertainment <sup>6</sup>  
 With any strong or vehement opportunity;  
 Much will be seen in that. In the mean time,  
 Let me be thought too busy in my fears,  
 (As worthy cause I have, to fear—I am,)  
 And hold her free, I do beseech your honour.

OTH. Fear not my government <sup>7</sup>.

IAGO. I once more take my leave. [Exit.

OTH. This fellow's of exceeding honesty,  
 And knows all qualities, with a learned spirit <sup>8</sup>,  
 Of human dealings: If I do prove her haggard <sup>9</sup>,

<sup>6</sup> —strain his ENTERTAINMENT—] Press hard his re-admission to his pay and office. *Entertainment* was the military term for admission of soldiers. JOHNSON.

So, in *Coriolanus*: “—the centurions, and their charges, distinctly billeted, and already in the *entertainment*.” STEEVENS.

<sup>7</sup> Fear not my government.] Do not distrust my ability to contain my passion. JOHNSON.

<sup>8</sup> —with a LEARNED spirit,] *Learned*, for *experienced*.

WARBURTON.

The construction is, He knows with a learned spirit all qualities of human dealings. JOHNSON.

<sup>9</sup> —If I do prove her HAGGARD,] A *haggard* hawk, is a *wild hawk*, a *hawk unreclaimed*, or *irreclaimable*. JOHNSON.

A *haggard* is a particular species of hawk. It is *difficult to be reclaimed*, but not *irreclaimable*.

From a passage in *The White Devil*, or *Vittoria Corombona*, 1612, it appears that *haggard* was a term of reproach sometimes applied to a wanton: “Is this your perch, you *haggard*? fly to the stews.”

Turbervile says, that “*haggart* falcons are the most excellent birds of all other falcons.” Latham gives to the *haggart* only the second place in the *valued file*. In Holland's *Leaguer*, a comedy, by Shakerly Marmyon, 1633, is the following illustrative passage:

“Before these courtiers lick their lips at her,

“I'll trust a wanton *haggard* in the wind.”

Again:

“For she is ticklish as any *haggard*,

“And quickly lost.”

Again, in *Two Wise Men*, and *All the Rest Fools*, 1619:  
 “—the admirable conquest the faulconer maketh in a hawk's na-



Though that her jesses were my dear heart-strings<sup>1</sup>,  
 I'd whistle her off, and let her down the wind,  
 To prey at fortune<sup>2</sup>. Haply, for I am black;  
 And have not those soft parts of conversation<sup>3</sup>

ture; bringing *the wild haggard, having all the earth and seas to scour over uncontrollably, to attend and obey,*" &c. *Haggard*, however, had a popular sense, and was used for *wild* by those who thought not on the language of falconers. STEEVENS.

<sup>1</sup> Though that her JESSES were my dear heart-strings,] *Jesses* are short straps of leather tied about the foot of a hawk, by which she is held on the fist. HANMER.

In Heywood's comedy, called, *A Woman Killed With Kindness*, 1617, a number of these terms relative to hawking occur together:

"Now she hath seiz'd the fowl, and 'gins to plume her;

"Rebeck her not; rather stand still and check her.

"So: seize her gets, her *jesses*, and her bells." STEEVENS.

<sup>2</sup> I'd whistle her off, and let her down the wind,

To prey at fortune.] The falconers always let fly the hawk against the wind; if she flies with the wind behind her, she seldom returns. If therefore a hawk was for any reason to be dismissed, she was *let down the wind*, and from that time shifted for herself, and *preyed at fortune*. This was told me by the late Mr. Clark.

JOHNSON.

This passage may possibly receive illustration from a similar one in Burton's *Anatomy of Melancholy*, p. 2, sect. i. mem. 3: "As a long-winged hawke, when he is first *whistled off the fist*, mounts aloft, and for his pleasure fetcheth many a circuit in the ayre, still soaring higher and higher, till he comes to his full pitch, and in the end, when the game is sprung, comes down amaine, and *stoupes* upon a sudden." PERCY.

Again, in *The Spanish Gipsie*, 1653, by Middleton and Rowley:

"—— That young *lannerd*;

"Whom you have such a mind to; if you can *whistle her*

"To come to *fist*, make trial, play the young *falconer*."

A *lannerd* is a species of a hawk.

Again, in Beaumont and Fletcher's *Bonduca*:

"—— he that basely

"*Whistled* his honour *off to the wind*," &c. STEEVENS.

"Have you not seen, when *whistled* from the fist,

"Some falcon stoops at what her eye design'd,

"And, with her eagerness the quarry miss'd,

"Straight flies at check, and clips it *down the wind*."

*Dryden. Ann. Mirabil.* BLAKEWAY.

<sup>3</sup> — PARTS of conversation —] *Parts* seem here to be syno-

That chamberers<sup>4</sup> have: Or, for I am declin'd  
 Into the vale of years ;—yet that's not much ;—  
 She's gone ; I am abus'd ; and my relief  
 Must be—to loath her. O curse of marriage,  
 That we can call these delicate creatures ours,  
 And not their appetites ! I had rather be a toad,  
 And live upon the vapour of a dungeon,  
 Than keep a corner in the thing I love,  
 For others' uses. Yet, 'tis the plague of great ones ;  
 Prerogativ'd are they less than the base<sup>5</sup> ;  
 'Tis destiny unshunnable, like death<sup>6</sup> ;

nymous with *arts*, as in 'Tis Pity She's a Whore, Act II. speaking of singing and musick :

“ They are *parts* I love.” REED.

<sup>4</sup> — chamberers —] i. e. men of intrigue. So, in the Countess of Pembroke's *Antonius*, 1590 :

“ Fal'n from a souldier to a *chamberer*.”

Again, in Chaucer's *Romaunt of the Rose*, v. 4935 :

“ Only through youth the *chamberere*.”

Thus, in the French Poem :

Par la jeunesse la *chambriere*. STEEVENS.

*Chambering* and *wantonness* are mentioned together in the sacred writings. MALONE.

The sense of *chamberers* may be ascertained from Rom. xiii. 13. where  $\mu\eta$  KOITAIΣ is rendered, in the common version, “ *not in chambering*.” HENLEY.

<sup>5</sup> Prerogativ'd are they LESS than the base ;] In asserting that the base have more prerogative in this respect than the great, that is, that the base or poor are less likely to endure this forked plague, our poet has maintained a doctrine contrary to that laid down in *As You Like It* :—“ Horns ? even so.—*Poor men* alone ? No, no : the *noblest* deer has them as huge as the *rascal*.” Here we find all mankind are placed on a level in this respect, and that it is “ destiny unshunnable, like death.”

Shakspeare would have been more consistent if he had written :

“ Prerogativ'd are they *more* than the base ? ”

Othello would then have answered his own question : [*No* :] 'Tis destiny, &c. MALONE.

Allowance must be made to the present state of Othello's mind : passion is seldom correct in its effusions. STEEVENS.

<sup>6</sup> 'Tis destiny unshunnable, like death ;] To be consistent, Othello must mean, that it is destiny unshunnable by *great ones*, not by all mankind. MALONE.

Even then this forked plague<sup>7</sup> is fated to us,  
When we do quicken. Desdemona comes<sup>8</sup>:

*Enter DESDEMONA and EMILIA.*

If she be false, O, then heaven mocks itself<sup>9</sup>!—  
I'll not believe it.

<sup>7</sup> — forked plague —] In allusion to a *barbed* or *forked* arrow, which, once infixed, cannot be extracted. JOHNSON.

Or rather, the *forked plague* is the *cuckold's horns*. PERCY.

Dr. Johnson *may* be right. I meet with the same thought in Middleton's comedy of *A Mad World my Masters*, 1608:

“While the broad arrow, with the *forked head*,

“Misses his brows but narrowly.”

Again, in *King Lear*:

“—— though the *fork* invade

“The region of my heart.” STEEVENS.

I have no doubt that Dr. Percy's interpretation is the true one. Let our poet speak for himself. “Quoth she,” says Pandarus, in *Troilus and Cressida*, “which of these hairs is Paris, my husband? The *forked* one,” quoth he; “pluck it out, and give it him.” Again, in *The Winter's Tale*:

“—— o'er head and ears a *fork'd* one.”

So, in *Tarleton's News out of Purgatorie*: “—— but the old squire, knight of the *forked order*——”

One of Sir John Harrington's Epigrams, in which our poet's very expression is found, puts the matter beyond a doubt:

“Actæon guiltless unawares espying

“Naked Diana bathing in her bowre,

“Was plagu'd with *hornes*; his dogs did him devoure;

“Wherefore take heed, ye that are curious, prying,

“With some such *forked plague* you be not smitten,

“And in your foreheads see your faults be written.”

MALONE.

<sup>8</sup> — Desdemona comes:] Thus the quartos. The folio reads — *Look where she comes*. STEEVENS.

<sup>9</sup> If she be false, O, then heaven mocks itself!] i. e. renders its own labours fruitless, by forming so beautiful a creature as Desdemona, and suffering the elegance of her person to be disgraced and sullied by the impurity of her mind.—Such, I think, is the meaning.—The construction, however, may be different. If she be false, O, then even *heaven itself* cheats us with “unreal mockeries,” with false and specious appearances, intended only to deceive. MALONE.

The first of the foregoing explanations, is, I believe, the true one.—“If she be false, heaven disgraces itself by creating woman

*DES.* How now, my dear Othello?  
Your dinner, and the generous islanders <sup>1</sup>  
By you invited, do attend your presence.

*OTH.* I am to blame.

*DES.* Why is your speech so faint? are you not well?

*OTH.* I have a pain upon my forehead here <sup>2</sup>.

*DES.* Faith, that's with watching; 'twill away again:

Let me but bind it hard, within this hour  
It will be well

*OTH.* Your napkin is too little <sup>3</sup>;  
[*He puts the Handkerchief from him, and it drops.*]

Let it alone. Come, I'll go in with you.

after its own image. To have made the resemblance perfect, she should have been good as well as beautiful." STEEVENS.

<sup>1</sup> — the GENEROUS islanders —] Are the islanders of rank, distinction. So, in Measure for Measure:

"The generous and gravest citizens

"Have hent the gates."

*Generous* has here the power of *generosus*, Lat. This explanation, however, may be too particular. STEEVENS.

<sup>2</sup> I am to blame, &c.] These speeches are thus given in the folio:

"*Oth.* I am to blame.

"*Des.* Why do you speak so faintly?

"Are you not well?

"*Oth.* I have a pain upon my forehead here." BOSWELL.

<sup>3</sup> Your NAPKIN, &c.] Ray says, that a pocket handkerchief is so called about Sheffield in Yorkshire. So, in Greene's *Never too Late*, 1616: "I can wet one of my new lockeram *napkins* with weeping."

*Napery* signifies *linen in general*. So, in Decker's *Honest Whore*, 1635: "—prythee put me into wholesome *napery*." Again, in Chapman's *May Day*, 1611: "Besides your munition of manchet, *napery*, plates," &c. Again, in *Hide Park*, by Shirley, 1637: "A gentleman that loves clean *napery*." *Naperia*, Ital. STEEVENS.

In the North of England, and in Scotland, this term for a handkerchief is still used. The word occurs in *Macbeth*, *Julius Cæsar*, and many other of these plays. MALONE.

*DES.* I am very sorry that you are not well.

[*Exeunt OTH. and DES.*]

*EMIL.* I am glad I have found this napkin ;  
This was her first remembrance from the Moor :  
My wayward husband hath a hundred times  
Woo'd me to steal it : but she so loves the token,  
(For he conjur'd her, she would ever keep it,)  
That she reserves it evermore about her,  
To kiss, and talk to. I'll have the work ta'en out <sup>4</sup>,  
And giv't Iago :  
What he'll do with it, heaven knows, not I ;  
I nothing, but to please his fantasy <sup>5</sup>.

*Enter IAGO.*

*IAGO.* How now ! what do you here alone ?

*EMIL.* Do not you chide ; I have a thing for you.

*IAGO.* A thing for me ?—it is a common thing.

*EMIL.* Ha !

<sup>4</sup> — I'll have the work TA'EN OUT,] That is, *copied*. Her first thoughts are, to have a copy made of it for her husband, and restore the original to Desdemona. But the sudden coming in of Iago, in a surly humour, makes her alter her resolution, to please him. The same phrase afterwards occurs between Cassio and Bianca, in Scene IV. BLACKSTONE.

This scheme of getting the work of this valued handkerchief copied, and restoring the original to Desdemona, was, I suppose, introduced by the poet, to render Emilia less unamiable.

It is remarkable, that when she perceives Othello's fury on the loss of this token, though she is represented as affectionate to her mistress, she never attempts to relieve her from her distress ; which she might easily have done by demanding the handkerchief from her husband, or divulging the story, if he refused to restore it.—But this would not have served the plot.

Shakspeare fell into this incongruity by departing from Cinthio's novel ; for there, while the artless Desdemona is caressing the child of Othello's ancient, (the Iago of our play,) the villain steals the handkerchief which hung at her girdle, without the knowledge of his wife. MALONE.

<sup>5</sup> I nothing, but to please his fantasy.] Thus the folio. The quarto 1622 reads :

“ I nothing *know but for* his fantasy.” STEEVENS.

*IAGO.* To have a foolish wife.

*EMIL.* O, is that all? What will you give me now

For that same handkerchief?

*IAGO.* What handkerchief?

*EMIL.* What handkerchief?

Why, that the Moor first gave to Desdemona;  
That which so often you did bid me steal.

*IAGO.* Hast stolen it from her?

*EMIL.* No, faith; she let it drop by negligence;  
And, to the advantage, I, being here, took't up<sup>5</sup>.  
Look, here it is.

*IAGO.* A good wench; give it me.

*EMIL.* What will you do with it, that you have  
been so earnest

To have me filch it?

*IAGO.* Why, what's that to you?

[*Snatching it.*]

*EMIL.* If it be not for some purpose of import,  
Give it me again: Poor lady! she'll run mad,  
When she shall lack it.

*IAGO.* Be not you known of't<sup>6</sup>; I have use for it.  
Go, leave me. [*Exit EMILIA.*]

<sup>5</sup> — to the advantage, &c.] I being *opportunately* here, took it up. JOHNSON.

So, Marlowe's King Edward II.:

"And there stay time's *advantage* with your son." REED.

<sup>6</sup> Be not you KNOWN OF'T;] i. e. seem as if you knew nothing of the matter. The folio reads—Be not *acknown on't*; meaning, perhaps,—“do not acknowledge any thing of the matter.”

This word occurs also in the seventh book of Golding's translation of Ovid's *Metamorphosis*:

“Howbeit I durst not be so bolde of hope *acknowne* to be.”

Again, in Puttenham's *Arte of English Poesie*, 1589, p. 212: “—so would I not have a translatur be ashamed to be *acknowen* of his translation.” STEEVENS.

Again, in *The Life of Ariosto*, subjoined to Sir John Harrington's translation of Orlando, p. 418, edit. 1607: “Some say, he was married to her privilie, but durst not be *acknowne* of it.

PORSON.

I will in Cassio's lodging lose this napkin,  
And let him find it : Trifles, light as air,  
Are, to the jealous, confirmations strong  
As proofs of holy writ. This may do some-  
thing.

The Moor already changes with my poison <sup>7</sup> :—  
Dangerous conceits are, in their natures, poisons,  
Which, at the first, are scarce found to distaste ;  
But, with a little act upon the blood,  
Burn like the mines of sulphur.—I did say so <sup>8</sup> :—

“ Be not you *known of't* ”. Thus the quarto, except that it has *on't*, the vulgar corruption in speaking and writing, of *of't* or *of it* ; as is proved by various passages in these plays as exhibited in the folio and quarto, where in one copy we find the corrupt and in the other the genuine words ; and both having the same meaning.

The participial adjective, found in the folio, is used by Thomas Kyd, in his *Cornelia*, a tragedy, 1594 :

“ Our friend's misfortune doth increase our own.

“ *Cic.* But ours of others will not be *acknown*.” MALONE.

<sup>7</sup> The Moor already, &c.] Thus the folio. The line is not in the original copy, 1622. MALONE.

<sup>8</sup> — I did say so ;] As this passage is supposed to be obscure, I shall attempt an explanation of it.

Iago first ruminates on the qualities of the passion which he is labouring to excite ; and then proceeds to comment on its effects. “ Jealousy (says he) with the smallest operation on the blood, flames out with all the violence of sulphur,” &c.

“ — I did say so ;

“ Look where he comes — ! ”

i. e. I knew that the least touch of such a passion would not permit the Moor to enjoy a moment of repose :—I have just said that jealousy is a restless commotion of the mind ; and look where Othello approaches, to confirm the propriety and justice of my observation. STEEVENS.

As Mr. Steevens has by his interpretation elicited some meaning (though I still think an obscure one) out of this difficult hemistich, I readily retract an amendment I had formerly proposed, being of opinion that such bold and licentious conjectures can never be warranted, unless where the sense is quite desperate.

BLACKSTONE.

*Enter OTHELLO.*

Look, where he comes ! Not poppy, nor mandra-  
gora<sup>9</sup>,

Nor all the drowsy syrups of the world,  
Shall ever medicine thee to that sweet sleep  
Which thou ow'dst yesterday<sup>1</sup>.

OTH. Ha ! ha ! false to me ? to me ?

IAGO. Why, how now, general ? no more of that.

OTH. Avaunt ! be gone ! thou hast set me on  
the rack :—

I swear, 'tis better to be much abus'd,  
Than but to know't a little.

IAGO. How now, my lord ?

OTH. What sense had I of her stolen hours of  
lust<sup>2</sup> !

<sup>9</sup> — NOR MANDRAGORA.] The *mandragoras* or *mandrake* has a soporifick quality, and the ancients used it when they wanted an opiate of the most powerful kind.

So, Antony and Cleopatra, Act I. Sc. VI. :

“ — give me to drink *mandragora*,

“ That I may sleep out this great gap of time

“ My Antony is away.” STEEVENS.

<sup>1</sup> Which thou ow'dst yesterday.] To *owe* is, in our author, oftener to *possess*, than to *be indebted*, and such is its meaning here. JOHNSON.

<sup>2</sup> What sense had I, &c.] A similar passage to this and what follows it, is found in an *unpublished* tragi-comedy by Thomas Middleton, called *The Witch* :

“ I feele no ease ; the burthen's not yet off,

“ So long as the abuse sticks in my knowledge.

“ Oh, tis a paine of hell to know one's shame !

“ Had it byn hid and don, it had been don happy,

“ For he that's ignorant lives long and merry.”

Again :

“ Had'st thou byn secret, then had I byn happy,

“ And had a hope (like man) of joies to come.

“ Now here I stand a stayne to my creation ;

“ And, which is heavier than all torments to me,

“ The understanding of this base adultery,” &c.



I saw it not, thought it not, it harm'd not me :  
 I slept the next night well, was free and merry<sup>3</sup> ;  
 I found not Cassio's kisses on her lips :  
 He that is robb'd, not wanting what is stolen,  
 Let him not know't, and he's not robb'd at all.

*IAGO.* I am sorry to hear this.

*OTH.* I had been happy, if the general camp,  
 Pioneers and all<sup>4</sup>, had tasted her sweet body,

This is uttered by a jealous husband who supposes himself to have just destroyed his wife.

Again, Iago says :

“ Dangerous conceits, &c.

“ ——— with a little act upon the blood,

“ Burn like the mines of sulphur.”

Thus Sebastian, in Middleton's play :

“ When a suspect doth catch once, it burnes maynely.”

A scene between Francisca and her brother Antonio, when she first excites his jealousy, has likewise several circumstances in common with the dialogue which passes between Iago and Othello on the same subject.

This piece also contains a passage very strongly resembling another in Hamlet, who says : “ I am but mad north-north-west : when the wind is southerly, I know a hawk from a hand-saw.” —Thus, Almachildes : “ There is some difference betwixt my joviall condition and the lunary state of madness. I am not quight out of my witts : I know a bawd from an aqua-vitæ shop, a strumpet from wild-fire, and a beadle from brimstone.”

For a further account of this MS. play, see in vol. ii. a note on Mr. Malone's Attempt to ascertain the Order in which the Pieces of Shakspeare were written :—Article, *Macbeth*.

STEEVENS.

<sup>3</sup> I slept the next night well, was free and merry ;] Thus the quartos. The folio reads—

“ I slept the next night well ; *fed well* ; was free and merry.”

STEEVENS.

<sup>4</sup> — if the general camp,

PIONEERS and all,] That is, the most abject and vilest of the camp. Pioneers were generally degraded soldiers, appointed to the office of pioneer, as a punishment for misbehaviour.

“ A soldier ought ever to retaine and keepe his arms in saftie and forth comming, for he is more to be detested than a coward, that will lose or play away any part thereof, or refuse it for his ease, or to avoid paines ; wherefore such a one is to be dismissed with punishment, or to be made some *abject pioner*.”

So I had nothing known : O now, for ever,  
 Farewell the tranquil mind ! farewell content !  
 Farewell the plumed troop \*, and the big wars,  
 That make ambition virtue ! O, farewell !  
 Farewell the neighing steed <sup>5</sup>, and the shrill trump,

\* First folio, *troops*.

The Art of War and England Traynings, &c. by Edward Davies, Gent. 1619.

So, in The Laws and Ordinances of War, established by the Earl of Essex, printed in 1640 : “ If a trooper shall loose his horse or hackney, or a footman any part of his arms, by negligence or lewdnesse, by dice or cardes ; he or they shall remain in qualitie of *pioners*, or scavengers, till they be furnished with as good as were lost, at their own charge.” GROSE.

<sup>5</sup> Farewell the plumed troop, and the big wars, —

Farewell the neighing steed, &c.] In a very ancient drama entitled Common Conditions, printed about 1576, Sedmond, who has lost his sister in a wood, thus expresses his grief :

“ But farewell now, my coursers brave, attraped to the ground !

“ Farewell ! adue all pleasures eke, with comely hauke and hounde !

“ Farewell, ye nobles all, farewell eche marsial knight,

“ Farewell, ye famous ladies all, in whom I did delight !

“ Adue, my native soile, adue, Arbaccus kyng,

“ Adue, eche wight, and marsial knight, adue, eche living thyng ! ”

One is almost tempted to think that Shakspeare had read this old play.

I produced the above passage some years ago, as bearing a resemblance which I still think it does, to Shakspeare : but this speech of Othello's may rather have been suggested by a poem of George Peeles : “ A Farewell, entituled to the Famous and Fortunate Generalls of our English Forces, Sir John Norris and Syr Francis Drake, 1589 ; ” where we meet with the following lines :

“ Change love for armes ; gyrt to your blades, my boyes ;

“ Your rests and muskets take, take helme and targe,

“ And let God Mars his consort make you mirth,

“ The *roaring cannon*, and the brazen trumpe,

“ The *angry-sounding drum*, the *whistling fife*,

“ The shriekes of men, the princelie *coursers ney*.” MALONE.

I know not why we should suppose that Shakspeare borrowed so common a repetition as these diversified *farewells* from any preceding drama. A string of *adieux* is perhaps the most tempting of all repetitions, because it serves to introduce a train of imagery,

The spirit-stirring drum, the ear-piercing fife<sup>6</sup>,  
The royal banner; and all quality,

as well as to solemnify a speech or composition. Wolsey, like Othello, indulges himself in many *farewells*; and the

*Valete, aprica montium cacumina!*

*Valete, opaca vallium cubilia! &c.*

are common to poets of different ages and countries. I have now before me an ancient MS. English poem, in which sixteen succeeding verses begin with the word *farewell*, applied to a variety of objects and circumstances:

“*Farewell* prowessse in purpell pall,” &c. STEEVENS.

<sup>6</sup> The spirit-stirring drum, the ear-piercing fife,] In mentioning the *fife* joined with the *drum*, Shakspeare, as usual, paints from the life; those instruments accompanying each other being used in his age by the English soldiery. The *fife*, however, as a martial instrument, was afterwards entirely discontinued among our troops for many years, but at length revived in the war before the last. It is commonly supposed that our soldiers borrowed it from the Highlanders in the last rebellion: but I do not know that the *fife* is peculiar to the Scotch, or even used at all by them. It was first used within the memory of man among our troops by the British guards, by order of the Duke of Cumberland, when they were encamped at Maestricht, in the year 1747, and thence soon adopted into other English regiments of infantry. They took it from the Allies with whom they served. This instrument, accompanying the drum, is of considerable antiquity in the European armies, particularly the German. In a curious picture in the Ashmolean Museum at Oxford, painted 1525, representing the siege of Pavia by the French King, where the emperor was taken prisoner, we see *fifes* and *drums*. In an old English treatise written by William Garrard before 1587, and published by one captain Hitchcock in 1591, intituled *The Art of Warre*, there are several wood cuts of military evolutions, in which these instruments are both introduced. In Rymer's *Fœdera*, in a diary of King Henry's siege of Bulloigne, 1544, mention is made of the *drommes* and *viffleurs* marching at the head of the King's army. Tom. xv. p. 53.

The *drum* and *fife* were also much used at ancient festivals, shows, and processions. Gerard Leigh, in his *Accidence of Armorie*, printed in 1576, describing a Christmas magnificently celebrated at the Inner Temple, says, “We entered the prince his hall, where anon we heard the noyse of *drum* and *fife*.” p. 119. At a stately masque on Shrove-Sunday, 1510, in which King Henry VIII. was an actor, Holinshed mentions the entry “of a *drum* and *fife* apparelled in white damaske and grene bonnettes.”

Pride, pomp, and circumstance of glorious war<sup>7</sup> !  
 And O you mortal engines, whose rude throats<sup>8</sup>  
 The immortal Jove's dread clamours counterfeit,

Chron. iii. 805, col. 2. There are many more instances in Holinshed and Stowe's Survey of London.

From the old French word *viffler*, above-cited, came the English word *whiffler*, which anciently was used in its proper *literal* sense. Strype, speaking of a grand tilting before the court in Queen Mary's reign, 1554, says, from an old journal, that King Philip and the challengers entered the lists, preceded by "their *whifflers*, their footmen, and their armourers." Eccles. Memor. iii. p. 211. This explains the use of the word in Shakspeare, where it is also literally applied. King Henry V. Act IV. Sc. ult.:

" — behold the British beach

" Pales in the flood with men, with wives and boys,

" Whose shouts and claps out-voice the deep-mouth'd sea,

" Which, like a *mighty whiffler* 'fore the king,

" Seems to prepare his way."

By degrees, the word *whiffler* hence acquired the metaphorical meaning, which it at present obtains in common speech, and became an appellation of contempt. *Whiffler*, a light trivial character, *a fellow hired to pipe at processions*. T. WARTON.

In the old dramattick piece, intituled, Wine, Beer, Ale, and Tobacco, 2d edit. 1630, Tobacco says to Beer:

" — it will become your duty to obey me."

To which Wine replies:

" You our sovereign! a mere *whiffler*!"

Again, in Ram-Alley, or Merry Tricks, 1611:

" — he was known

" But only for a swaggering *whiffler*." STEEVENS.

<sup>7</sup> Pride, pomp, and circumstance of glorious war!] Sir W. D'Avenant does not appear to have been scrupulous of adopting almost Shakspeare's own words. So, in Albovine, 1629:

" Then *glorious war*, and all *proud circumstance*

" That gives a soldier noise, *for evermore farewell*."

STEEVENS.

Fletcher has imitated this passage of Othello, in his Prophetess, which was first represented in May, 1622:

" — and to keep

" My faith untainted, *farewel pride, and pomp*,

" And *circumstance of glorious majesty*,

" Farewel, for ever!" MALONE.

<sup>8</sup> — whose rude throats —] So, Milton, Paradise Lost, b. vi.:

" From those *deep-throated engines*," &c.

The quarto 1622 reads—whose *wide* throats. STEEVENS.

Farewell ! Othello's occupation's gone !

*IAGO.* Is it possible ?—My lord,——

*OTH.* Villain, be sure thou prove my love a  
whore ;

Be sure of it ; give me the ocular proof ;

[*Taking him by the Throat.*

Or, by the worth of mine eternal soul <sup>9</sup>,

Thou hadst been better have been born a dog <sup>1</sup>,

Than answer my \* wak'd wrath.

*IAGO.*

Is it come to this ?

*OTH.* Make me to see it ; or (at the least) so  
prove it,

That the probation bear no hinge, nor loop,

To hang a doubt on : or, woe upon thy life !

*IAGO.* My noble lord,——

*OTH.* If thou dost slander her, and torture me,  
Never pray more : abandon all remorse <sup>2</sup> ;

On horror's head horrors accumulate :

Do deeds to make heaven weep <sup>3</sup>, all earth amaz'd,

For nothing canst thou to damnation add,

Greater than that.

\* Quarto, *man's*.

<sup>9</sup> — MINE eternal soul,] Perhaps the quarto 1622 more  
forcibly reads——

“ —— *man's* eternal soul ——.”

Shakspeare might have designed an opposition between *man*  
and *dog*. STEEVENS

<sup>1</sup> THOU HADST BEEN better have been born a dog,] Thus, in  
Chapman's translation of the sixth Iliad :

“ —— that *had been better born*

“ *A dog*, than such a horrid dame.” STEEVENS.

<sup>2</sup> — abandon all REMORSE ;] All tenderness of nature, all  
pity ; in which sense, as Mr. Steevens has justly observed, the  
word was frequently used in Shakspeare's time. See p. 391, n. 1.  
The next line shows it is used in this sense here. MALONE.

<sup>3</sup> Do deeds to make heaven weep,] So, in *Measure for Mea-*  
*sure* :

“ Plays such fantastick tricks before high heaven

“ *As make the angels weep.*” STEEVENS.

*IAGO.* O grace ! O heaven defend \* me !  
Are you a man ? have you a soul, or sense ?—  
God be wi' you ; take mine office.—O wretched  
fool,

That liv'st <sup>4</sup> to make thine honesty a vice !—  
O monstrous world ! Take note, take note, O world,  
To be direct and honest, is not safe.—

I thank you for this profit : and, from hence,  
I'll love no friend, since <sup>5</sup> love breeds such offence.

*OTH.* Nay, stay :—Thou should'st be honest.

*IAGO.* I should be wise ; for honesty's a fool,  
And loses that it works for.

*OTH.* By the world <sup>6</sup>,  
I think my wife be honest, and think she is not ;  
I think that thou art just, and think thou art not ;  
I'll have some proof : Her name <sup>7</sup>, that was as fresh  
As Dian's visage, is now begrim'd and black  
As mine own face.—If there be cords, or knives,  
Poison, or fire, or suffocating streams,  
I'll not endure it <sup>8</sup>.—Would, I were satisfied !

*IAGO.* I see, sir, you are eaten up with passion :

\* First folio, *forgive*.

<sup>4</sup> That LIV'ST —] Thus the quarto. The folio—that *lov'st*.  
STEEVENS.

<sup>5</sup> —since —] Thus the quarto. The folio,—*sith*, an antiquated word, with the same meaning. It occurs again in p. 386,  
l. 2. STEEVENS.

<sup>6</sup> By the world, &c.] This speech is not in the first edition.

POPE.

<sup>7</sup> — HER name, &c.] The folio, where alone this speech is found—*My name*. A similar image is found in *Lust's Dominion*, by Marlowe, where the Moor says :

“ ——— Cardinal, this disgrace

“ Shall dye thy soul as inky as my face.” MALONE.

<sup>8</sup> — If there be cords, or knives,  
Poison, or fire, or suffocating streams,  
I'll not endure it.] So, in *Pericles* :

“ *If fires be hot, knives sharp, or waters deep,*

“ Untied I still my virgin knot will keep,” MALONE.

I do repent me, that I put it to you.  
You would be satisfied ?

OTH. Would ? nay, I will.

IAGO. And may : But, how ? how satisfied, my lord ?

Would you, the supervisor, grossly gape on ?  
Behold her tupp'd <sup>9</sup> ?

OTH. Death and damnation ! O !

IAGO. It were a tedious difficulty, I think,  
To bring them to that prospect : Damn them then,  
If ever mortal eyes do see them bolster,  
More than their own ! What then ? how then ?  
What shall I say ? Where's satisfaction ?  
It is impossible, you should see this,  
Were they as prime as goats <sup>1</sup>, as hot as monkeys,  
As salt as wolves in pride, and fools as gross  
As ignorance made drunk. But yet, I say,  
If imputation, and strong circumstances,—  
Which lead directly to the door of truth,—  
Will give you satisfaction, you may have it.

OTH. Give me a living reason <sup>2</sup> that she's dis-  
loyal.

<sup>9</sup> Behold her TUPP'D ?] A ram in Staffordshire and some other counties is called a *tup*. So, in the first Act :

“ — an old black ram

“ Is *tupping* your white ewe.” STEEVENS.

The old copies have—*topp'd*. Mr. Theobald made the correction. MALONE.

<sup>1</sup> Were they as PRIME as goats.] *Prime* is *prompt*, from the Celtick or British *prim*. HANMER.

From *prim*, *forward* ; French. RITSON.

So, in *The Vow-breaker*, or the *Faire Maide of Clifton*, 1636 :

“ More *prime* than goats or monkies in their prides.”

Again, in *Churchyard's Dreame*, 1593 :

“ Colde fortune may torment me sore,

“ And so may shifts some time :

“ Not hatred troubles men much more

“ Than Venus in her *prime*.” STEEVENS.

“ Venus in her *prime*,” means, I apprehend, nothing more than ‘Venus in her *youth*, youthful beauty.’ MALONE.

*IAGO.* I do not like the office :  
 But, sith I am enter'd in this cause so far,—  
 Prick'd to it by foolish honesty and love,—  
 I will go on. I lay with Cassio lately ;  
 And, being troubled with a raging tooth,  
 I could not sleep.  
 There are a kind of men so loose of soul,  
 That in their sleeps will mutter their affairs ;  
 One of this kind is Cassio:  
 In sleep I heard him say,—*Sweet Desdemona,*  
*Let us be wary, let us hide our loves !*  
 And then, sir, would he gripe, and wring my hand,  
 Cry,—*O, sweet creature !* and then kiss me hard,  
 As if he pluck'd up kisses by the roots,  
 That grew upon my lips : then laid his leg  
 Over my thigh, and sigh'd, and kiss'd ; and then  
 Cry'd <sup>3</sup>,—*Cursed fate ! that gave thee to the Moor !*

<sup>2</sup> Give me a *LIVING* reason —] *Living*, for *speaking*, *manifest*.  
 WARBURTON.

“ Give me a *living* reason *that* she's disloyal.” Thus the quarto 1622. The folio omits the word *that*, probably for the sake of the metre ; but our poet often uses such words as *reason*, as a monosyllable.

A *living* reason is a reason founded on fact and experience, not on surmise or conjecture : a reason that convinces the understanding as perfectly as if the fact were exhibited *to the life*. MALONE.

How such words as *reason* can be pronounced as *monosyllables*, I am yet to learn. STEEVENS.

Mr. Steevens might as well have required to be taught how *brother* can be used as taking up the time of one syllable ; how *either*, how *neither*, *never*, *whether*, *cousin*, every one of which is so used by Shakspeare. He has passed over without objection, in this very play, two instances of contraction, quite as harsh as that which I have here supposed. See Act IV. Sc. II. :

“ How have I been behaved, that he might stick

“ The *small'st* opinion on my *great'st* abuse.” MALONE.

What Othello here demands is *actual* proof, arising from some positive FACT. HENLEY.

<sup>3</sup> — and sigh'd, and kiss'd ; and then

Cry'd,] Thus the quarto 1622. The folio reads :

“ — then lay'd his leg o'er my thigh,

“ And *sigh*, and *kiss*, and then *cry*, cursed fate,” &c. MALONE.



OTH. O monstrous ! monstrous !

IAGO. Nay, this was but his dream.

OTH. But this denoted a foregone conclusion<sup>4</sup> ;  
'Tis a shrewd doubt, though it be but a dream<sup>5</sup>.

IAGO. And this may help to thicken other proofs,  
That do demonstrate thinly.

OTH. I'll tear her all to pieces.

IAGO. Nay, but be wise : yet we see nothing  
done<sup>6</sup> ;

She may be honest yet. Tell me but this,—  
Have you not sometimes seen a handkerchief,  
Spotted with strawberries, in your wife's hand ?

OTH. I gave her such a one ; 'twas my first gift.

IAGO. I know not that : but such a handkerchief,  
(I am sure it was your wife's,) did I to-day  
See Cassio wipe his beard with.

OTH. If it be that,—

IAGO. If it be that, or any that was hers<sup>7</sup>,  
It speaks against her with the other proofs.

<sup>4</sup> — a foregone conclusion ;] *Conclusion, for fact.*

WARBURTON.

A *conclusion* in Shakspeare's time meant an *experiment* or *trial*.  
See the last speech in Antony and Cleopatra. MALONE.

<sup>5</sup> 'Tis a shrewd doubt, &c.] The old quarto gives this line, with  
the two following, to Iago ; and rightly. WARBURTON.

In the folio this line is given to Othello. MALONE.

I think it more naturally spoken by Othello, who, by dwelling  
so long upon the proof, encouraged Iago to inforce it. JOHNSON.

<sup>6</sup> — yet we see nothing done ;] This is an oblique and secret  
mock at Othello's saying,—*Give me the ocular proof.*

WARBURTON.

<sup>7</sup> — THAT was hers,] The only authentick copies, the quarto  
1622, and the folio, read—or any, *it* was hers. For the emenda-  
tion I am answerable. The mistake probably arose from *yt* only  
being written in the manuscript. The modern editors, following  
an amendment made by the editor of the second folio, read—  
*if 'twas* hers. MALONE.

I prefer Mr. Malone's correction to that of the second folio,  
though the latter gives sense where it was certainly wanting.

STEEVENS.

OTH. O, that the slave had forty thousand lives;  
 One is too poor, too weak for my revenge!  
 Now do I see 'tis true<sup>8</sup>.—Look here, Iago;  
 All my fond love thus do I blow to heaven<sup>9</sup>:  
 'Tis gone.—  
 Arise, black vengeance, from thy hollow cell<sup>1</sup>!

<sup>8</sup> Now do I see 'tis TRUE.] The old quarto reads:

“Now do I see 'tis *time*.”

And this is Shakspeare's, and has in it much more force and solemnity, and preparation for what follows: as alluding to what he had said before:

“————— No, Iago!

“I'll *see* before I doubt, when I doubt, prove;

“And, on the proof, there is no more but this,

“*Away at once with love or jealousy.*”

This *time* was now come. WARBURTON.

<sup>9</sup> All my fond love thus do I BLOW TO HEAVEN:] So, in Marlowe's *Lust's Dominion*, 1657:

“Are these your fears? thus *blow them into air.*”

MALONE.

Marlowe's idea was perhaps caught from Horace:

Tradam protervis in mare Creticum

Portare ventis. STEEVENS.

<sup>1</sup> — from thy HOLLOW CELL!] Thus the quarto 1622. The folio reads—from *the hollow hell*. *Hollow*, Dr. Warburton considers as “a poor unmeaning epithet.” MALONE.

I do not perceive that the epithet *hollow* is at all unmeaning, when applied to hell, as it gives the idea of what Milton calls—

“—— the void profound

“Of unessential night,”

Or the *inane profundum* of Lucretius.

The same phrase indeed occurs in Jasper Heywood's translation of Seneca's *Thyestes*, 1560:

“Where most prodigious ugly things the *hollow hell* doth hide.”

Again, in Goulart's *Admirable Histories*, 1607, p. 626:

“— cast headlong into places under-ground that were wonderful *hollow*—where he had seen the persons of the wicked, their punishments,” &c.

Again, in Arthur Hall's translation of the eighth Iliad:

“Into the *hollow* dreadful hole which *Tartare* men do tel.”

STEEVENS.

Again, in *Paradise Lost*, b. i. v. 314, the same epithet and subject occur:

Yield up, O love, thy crown, and hearted throne<sup>2</sup>,  
To tyrannous hate! swell, bosom, with thy fraught<sup>3</sup>,  
For 'tis of aspicks' tongues!

IAGO. Pray, be content.

OTH. O, blood, Iago, blood!

IAGO. Patience, I say; your mind, perhaps, may  
change.

OTH. Never, Iago<sup>4</sup>. Like to the Pontick sea<sup>5</sup>,  
Whose icy current and compulsive course

“He call'd so loud, that all the *hollow* deep

“Of *hell* resounded.” HOLT WHITE.

Milton was a great reader and copier of Shakspeare, and he undoubtedly read his plays in the folio, without thinking of examining the more ancient quartos. In the first book of *Paradise Lost*, we find:

“—— the universal host up sent

“A shout that tore *hell's* concave.” MALONE.

See *Romeo and Juliet*, vol. vi. p. 89. STEEVENS.

<sup>2</sup> — HEARTED throne,] *Hearted* throne, is the *heart* on which thou wast *enthroned*. JOHNSON.

So, in *Twelfth Night*:

“It gives a very echo to the *seat*,

“Where love is *thron'd*.”

See also *Romeo and Juliet*, vol. vi. p. 216. MALONE.

<sup>3</sup> — swell, bosom, &c.] i. e. *swell*, because the fraught is of poison. WARBURTON.

<sup>4</sup> Never, Iago.] From the word *Like*, to *marble heaven*, inclusively, is not found in the quarto 1622. MALONE.

<sup>5</sup> Like to the Pontick sea, &c.] This simile is omitted in the first edition: I think it should be so, as an unnatural excursion in this place. POPE.

Every reader will, I durst say, abide by Mr. Pope's censure on this passage. When Shakspeare grew acquainted with such particulars of knowledge, he made a display of them as soon as opportunity offered. He found this in the second book and 97th chapter of Pliny's *Natural History*, as translated by Philemon Holland, 1601: “And the sea Pontus evermore floweth and runneth out into Propontis, but the sea never retireth backe againe within Pontus.”

Mr. Edwards, in his MS. notes, conceives this simile to allude to Sir Philip Sidney's device, whose impress, Camden, in his *Remains*, says, was the Caspian sea, with this motto, *Sine refluxu*.

STEEVENS.

Ne'er feels retiring ebb<sup>6</sup>, but keeps due on  
 To the Propontick, and the Hellespont;  
 Even so my bloody thoughts, with violent pace,  
 Shall ne'er look back, ne'er ebb to humble love,  
 Till that a capable and wide revenge<sup>7</sup>  
 Swallow them up.—Now, by yond' marble heaven<sup>8</sup>,  
 In the due reverence of a sacred vow [Kneels.  
 I here engage my words.

IAGO.

Do not rise yet.—

[Kneels.

Witness, you ever-burning lights above!  
 You elements that clip us round about!  
 Witness, that here Iago doth give up  
 The execution<sup>9</sup> of his wit, hands, heart,

<sup>6</sup> Ne'er FEELS retiring ebb,] The folio, where alone this passage is found, reads—Ne'er *keeps* retiring ebb, &c. Many similar mistakes have happened in that copy, by the compositor's repeating a word twice in the same line. So, in Hamlet:

“My *news* shall be the *news* [r. fruit] to that great feast.”  
 Again, *ibidem*:

“The spirit, upon whose *spirit* depend and rest,” &c.  
 instead of upon whose *weal*. The correction was made by Mr. Pope. MALONE.

<sup>7</sup> — a CAPABLE and wide revenge —] *Capable* perhaps signifies *ample*, *capacious*. So, in As You Like It:

“The cicatrice and *capable* impressure.”

Again, in Pierce Pennilesse his Supplication to the Devil, by Nashe, 1592: “Then belike, quoth I, you make this word, Dæmon, a *capable* name, of Gods, of men, of devils.”

It may, however, mean *judicious*. In Hamlet the word is often used in the sense of *intelligent*. What Othello says in another place seems to favour this latter interpretation:

“Good; good;—the *justice* of it pleases me.” MALONE.

*Capable*, means, I suppose, *capacious*, *comprehensive*.

STEEVENS.

<sup>8</sup> — by yond' MARBLE heaven,] In Soliman and Perseda, 1599, I find the same expression:

“Now by the *marble* face of the welkin,” &c. STEEVENS.  
 So, in Marston's Antonio and Mellida, 1602:

“And pleas'd the *marble* heavens.” MALONE.

<sup>9</sup> The EXECUTION —] The first quarto reads—*excellency*.

STEEVENS.

To wrong'd Othello's service ! let him command,  
And to obey shall be in me remorse,  
What bloody work soever<sup>1</sup>.

By *execution* Shakspeare meant *employment* or *exercise*. So, in Love's Labour's Lost :

" Full of comparisons and wounding flouts,

" Which you on all estates will *execute*."

The quarto 1622 reads—*hand*. MALONE.

Again, in Troilus and Cressida :

" In fellest manner *execute* your arms." STEEVENS.

" ——— let him command,

And to obey shall be in me REMORSE,

What bloody WORK SOEVER.] Iago devotes himself to wronged Othello, and says, *Let him command whatever bloody business*, and in me it shall be an act, not of cruelty, but of *tenderness to obey him*; not of malice to others, but of *tenderness* for him. If this sense be thought too violent, I see nothing better than to follow Mr. Pope's reading, as it is improved by Mr. Theobald.

JOHNSON.

The quarto 1622 has not the words—*in me*. They first appeared in the folio. Theobald reads—*Nor to obey*, &c. MALONE.

Dr. Johnson's interpretation is undoubtedly the true one ; and I can only claim the merit of supporting his sense of the word *remorse*, i. e. *pity*, by the following instances.

In Lord Surrey's translation of the fourth Æneid, Dido says to her sister :

" Sister, I crave thou have *remorse* of me."

Again, in King Edward III. 1599, that Prince speaking to the citizens of Calais :

" But for yourselves, look you for no *remorse*."

Again, in Sir Clyomon Knight of the Golden Shield, 1599 :

" Who taketh no *remorse* of womankind."

Again, in Sir John Oldcastle, 1600 :

" Here stand I, craving no *remorse* at all."

I could add many more instances, but shall content myself to observe that the sentiment of Iago bears no small resemblance to that of Arviragus in Cymbeline :

" I'd let a parish of such Clotens blood,

" And praise myself for charity." STEEVENS.

Before I saw Dr. Johnson's edition of Shakspeare, my opinion of this passage was formed, and written, and thus I understood it : " Let him command any bloody business, and to obey him shall be in me an act of pity and compassion for wrong'd Othello." *Remorse* frequently signifies *pity*, *mercy*, *compassion*,

OTH. I greet thy love,  
Not with vain thanks, but with acceptance bounteous,  
And will upon the instant put thee to't:  
Within these three days let me hear thee say,  
That Cassio's not alive.

IAGO. My friend is dead; 'tis done, at your request<sup>2</sup>:  
But let her live.

OTH. Damn her, lewd minx! O, damn her<sup>3</sup>!  
Come, go with me apart; I will withdraw,  
To furnish me with some swift means of death  
For the fair devil. Now art thou my lieutenant.

IAGO. I am your own for ever. [Exit.

or a tenderness of heart, unattended with the stings of a guilty conscience. So, in *The Two Gentlemen of Verona*, Act IV. Sc. III. the crimeless Eglamour is called *remorseful*. So, in *King Richard III.* Act III. Sc. VII.:

"As well we know your tenderness of heart,

"And gentle, kind, effeminate *remorse*."

So, in *Holinshed's Conquest of Ireland*, p. 13: "—to have *remorse* and compassion upon others distresses;" and in the *Dedication*, "to have regard and *remorse* to your said land."

TOLLET.

Some of the examples quoted by Mr. Steevens I have omitted, as I think those already inserted are sufficient to prove the meaning of the word. Mr. M. Mason says, he may venture to assert, that Shakspeare seldom, if ever, uses the word in any other sense.

REED.

If I am not deceived, this passage has been entirely mistaken. I read:

"——— let him command,

"An' to obey shall be in me remorse,

"What bloody *business ever*—."

And for *if* is sufficiently common: and Othello's impatience breaks off the sentence, I think, with additional beauty. FARMER.

"What bloody *work soever*." So the quartos. The folio:

"What bloody *business ever*." STEEVENS.

<sup>2</sup> —AT YOUR request:] Thus the folio. The quarto 1622 reads—as *you* request. MALONE.

<sup>3</sup> O, damn her!] Thus the quarto 1622. Folio: O damn her, damn her. MALONE.

## SCENE IV.

The Same.

*Enter DESDEMONA, EMILIA, and Clown.*

DES. Do you know, sirrah, where lieutenant Cassio lies?

CLO. I dare not say, he lies any where.

DES. Why, man?

CLO. He is a soldier; and for me to say a soldier lies, is stabbing.

DES. Go to; Where lodges he?

CLO. To tell you<sup>4</sup> where he lodges, is to tell you where I lie.

DES. Can any thing be made of this?

CLO. I know not where he lodges; and for me to devise a lodging, and say—he lies here, or he lies there, were to lie in my own throat.

DES. Can you enquire him out, and be edified by report?

CLO. I will catechize the world for him; that is, make questions, and by them answer<sup>5</sup>.

<sup>4</sup> To tell you, &c.] This and the following speech are wanting in the first quarto. STEEVENS.

<sup>5</sup> *Clown.* I will catechize the world for him; that is, make questions, and by them answer.] This *Clown* is a fool to some purpose. He was to go seek for one; he says, he will ask for him, and by his own questions make answer. Without doubt we should read—and *bid* them answer; i. e. the world; those whom he questions. WARBURTON.

There is no necessity for changing the text. It is the Clown's play to wrench what is said, from its proper meaning. Sir T. More hath briefly worked his character: "he plaieth the iester, nowe with skoffinge, and nowe with his overthwarte woords, to prouoke all to laughter." His design here was to propose such questions as might elicit the information sought for from him, and therefore, *by his questions* he might be enabled to answer.

HENLEY.

"—— and *by* them answer." i. e. and by them, *when answered*,

*DES.* Seek him, bid him come hither: tell him, I have moved my lord in his behalf, and hope, all will be well.

*CLO.* To do this, is within the compass of man's wit; and therefore I will attempt the doing it<sup>6</sup>.

[*Exit.*

*DES.* Where should I lose that handkerchief, Emilia?

*EMIL.* I know not, madam.

*DES.* Believe me, I had rather have lost my purse

Full of cruzadoes<sup>7</sup>. And, but my noble Moor Is true of mind, and made of no such baseness As jealous creatures are, it were enough To put him to ill thinking.

*EMIL.* Is he not jealous?

*DES.* Who, he? I think, the sun, where he was born,

Drew all such humours from him.

*EMIL.* Look, where he comes.

*DES.* I will not leave him now, till Cassio Be call'd to him<sup>8</sup>.—How is't with you, my lord?

form my own answer to you. The quaintness of the expression is in character. *By* is found both in the quarto 1622, and the folio.

The modern editors, following a quarto of no authority, printed in 1630, read—and *make* them answer. MALONE.

<sup>6</sup> To do this, is WITHIN THE COMPASS OF MAN'S WIT; and therefore, &c.] So, in *King Lear*:

"I cannot draw a cart, nor eat wild oats;

"*If it be man's work, I'll do it.*" MALONE.

<sup>7</sup> — cruzadoes.] A Portuguese coin, in value three shillings sterling. GREY.

So called from the cross stamped upon it. JOHNSON.

The exact value of a cruzado is here of no importance, nor does it appear precisely what it was in Shakspeare's time. By a mercantile friend I am informed, that there are at present three sorts. The imaginary one of the value of 2s. or 2s.  $\frac{1}{4}$ d., like the English pound, is only a denomination, and not a coin. The two other sorts are really coins, and all the three differ in value. REED.



*Enter OTHELLO.*

OTH. Well, my good lady:—[*Aside.*] O, hardness to dissemble!—

How do you, Desdemona?

DES. Well, my good lord.

OTH. Give me your hand: This hand is moist, my lady.

DES. It yet has felt no age, nor known no sorrow.

OTH. This argues fruitfulness, and liberal heart:—

Hot, hot, and moist<sup>9</sup>: This hand of yours requires A sequester from liberty, fasting and prayer, Much castigation, exercise devout<sup>1</sup>; For here's a young and sweating devil here, That commonly rebels. 'Tis a good hand, A frank one.

DES. You may, indeed, say so; For 'twas that hand that gave away my heart.

<sup>8</sup> ————— TILL Cassio

Be call'd to him.] Thus the folio. The quarto 1622 reads —*Let Cassio be call'd to him.* MALONE.

<sup>9</sup> Hot, hot, and moist;] Ben Jonson seems to have attempted a ridicule on this passage, in *Every Man out of his Humour*, Act V. Sc. II. where Sogliardo says to Saviolina, "How does my sweet lady? *hot and moist?* beautiful and lusty?" STEEVENS.

Ben Jonson was ready enough on all occasions to depreciate and ridicule our author, but in the present instance, I believe, he must be acquitted; for *Every Man out of his Humour* was printed in 1600, and written probably in the preceding year; at which time, we are almost certain that *Othello* had not been exhibited. MALONE.

<sup>1</sup> — EXERCISE devout;] *Exercise* was the religious term. Henry the Seventh (says Bacon) "had the fortune of a true *christian* as well as of a great king, in living *exercised*, and dying repentant."

So, Lord Hastings, in *King Richard III.* Act. III. Sc. II. says to a priest:

"I am in debt for your last *exercise*." MALONE.

OTH. A liberal hand : The hearts of old, gave hands ;  
But our new heraldry is—hands, not hearts <sup>2</sup>.

<sup>2</sup> — The hearts, of old, gave HANDS ;

But our NEW HERALDRY IS—HANDS, not HEARTS.] It is evident the first line should be read thus :

“ The *hands* of old gave *hearts* ; ”

otherwise it would be no reply to the preceding words,

“ For ’twas that *hand* that gave away my *heart*. ”

Not so, says her husband : “ The hands of old indeed gave hearts ; but the custom now is to give hands without hearts. The expression of *new heraldry* was a satirical allusion to the times. Soon after King James the First came to the crown, he created the new dignity of baronets for money. Amongst their other prerogatives of honour, they had an addition to their paternal *arms*, of a hand *gules* in an escutcheon *argent*. And we are not to doubt but that this was the *new heraldry* alluded to by our author : by which he insinuates, that some then created had *hands* indeed, but not *hearts* ; that is, *money* to pay for the *creation*, but no *virtue* to purchase the *honour*. But the finest part of the poet’s address in this allusion, is the compliment he pays to his old mistress Elizabeth. For James’s pretence for raising money by this creation, was the reduction of Ulster, and other parts of Ireland ; the memory of which he would perpetuate by that addition to their arms, it being the arms of Ulster. Now the method used by Elizabeth in the reduction of that kingdom was so different from this, the dignities she conferred being on those who employed their *steel*, and not their *gold*, in his service, that nothing could add more to her glory, than the being compared to her successor in this point of view ; nor was it uncommon for the dramatick poets of that time to satirize the ignominy of James’s reign. So, Fletcher, in *The Fair Maid of The Inn*. One says, “ I will send thee to Amboyna in the East Indies for pepper.” The other replies, “ To Amboyna ? so I might be pepper’d.” Again, in the same play, a Sailor says, “ Despise not this pitch’d canvas ; the time was, we have known them lined with Spanish ducats.” WARBURTON.

The historical observation is very judicious and acute, but of the emendation there is no need. She says, that her hand gave away *her heart*. He goes on with his suspicion, and the hand which he had before called *frank*, he now terms *liberal* ; then proceeds to remark, that *the hand was formerly given by the heart* ; but now it neither gives it, nor is given by it. JOHNSON.

I think, with Dr. Warburton, that the new order of baronets is here again alluded to. See *The Merry Wives of Windsor*, vol. viii. p. 59, and Spelman’s Epigram there cited :

*DES.* I cannot speak of this. Come now your promise.

—— florentis nomen honoris

Indicat in clypei fronte cruenta manus.

Non quod sævi aliquid, aut stricto fortiter ense

Hostibus occisis gesserit iste cohors. BLACKSTONE.

The reader will not find the Epigram alluded to by Sir William Blackstone, in the page to which he has referred [in my edition, 1790], for I have omitted that part of his note, (an omission of which I have there given notice,) because it appeared to me extremely improbable that any passage in that play should allude to an event that did not take place till 1611. The omitted words I add here, as they may appear to add weight to his opinion and that of Dr. Warburton.

“I suspect this is an oblique reflection on the prodigality of James the First in bestowing these honours, and erecting a new order of knighthood called baronets; which few of the ancient gentry would condescend to accept. See Sir Henry Spelman’s Epigram on them, *Gloss.* p. 76, which ends thus :

—— dum cauponare recusant

Ex verâ geniti nobilitate viri ;

Interea è caulis hic prorepit, ille tabernis,

Et modo fit dominus, qui modo servus erat.

See another stroke at them in *Othello*. MALONE.

My respect for the sentiments of Sir William Blackstone might have induced me to print both them, and the epigram referred to, in both places, even if the preceding remark of Mr. Malone had not, in this second instance, afforded them an apt introduction.

STEEVENS.

For the reasons assigned by Mr. Steevens, I have followed his example. BOSWELL.

“— our new *heraldry*,” &c. I believe this to be only a figurative expression, without the least reference to King James’s creation of baronets. The absurdity of making *Othello* so familiar with British heraldry, the utter want of consistency as well as policy in any sneer of Shakspeare at the badge of honours instituted by a Prince whom on all other occasions he was solicitous to flatter, and at whose court this very piece was acted in 1613, most strongly incline me to question the propriety of Dr. Warburton’s historical explanation. STEEVENS.

To almost every sentence of Dr. Warburton’s note, an objection may be taken; but I have preserved it as a specimen of this commentator’s manner.

It is not true that King James created the order of baronets soon after he came to the throne. It was created in the year 1611. —The conceit that by the word *hearts* the poet meant to allude to

OTH. What promise, chuck?

DES. I have sent to bid Cassio come speak with you.

OTH. I have a salt and sullen rheum<sup>9</sup> offends me;

the gallantry of the reign of Elizabeth, in which men distinguished themselves by their *steel*, and that by *hands* those courtiers were pointed at, who served her inglorious successor only by their *gold*, is too fanciful to deserve an answer.

Thus Dr. Warburton's note stood as it appeared originally in Theobald's edition; but in his own, by way of confirmation of his notion, we are told, that "it was not uncommon for the satirical poets of that time to satirise the ignominy of James's reign;" and for this assertion we are referred to Fletcher's Fair Maid of the Inn. But, unluckily, it appears from the office-book of Sir Henry Herbert, a MS. of which an account is given in vol. iii. that Fletcher's plays were generally performed at court soon after they were first exhibited at the theatre, and we may be assured that he would not venture to offend his courtly auditors. The Fair Maid of the Inn, indeed, never was performed before King James, being the last play but one that Fletcher wrote, and not produced till the 22d of Jan. 1625-6, after the death both of its author and King James; but when it was written, he must, from the circumstances already mentioned, have had the court before his eyes.

In various parts of our poet's works he has alluded to the custom of plighting troth by the union of hands.

So, in Hamlet:

"Since love our *hearts*, and *Hymen* did our *hands*

"Unite co-mutual in most sacred bands."

Again, in The Tempest, which was probably written at no great distance of time from the play before us:

"Mir. My husband then?

"Fer. Ay, with a heart as willing

"As bondage e'er of freedom. Here's my *hand*."

"Mir. And mine, with my *heart* in't."

The hearts of old, says Othello, dictated the union of *hands*, which formerly were joined with *the hearts* of the parties in *them*; but in our modern marriages, *hands* alone are united, without *hearts*. Such evidently is the plain meaning of the words. I do not, however, undertake to maintain that the poet, when he used the word *heraldry*, had not the new order of baronets in his thoughts, without intending any satirical allusion. MALONE.

<sup>9</sup> — salt and SULLEN rheum—] Thus the quarto 1622. The folio, for *sullen*, has *sorry*. MALONE.

*Sullen*, that is, a *rheum obstinately troublesome*. I think this better. JOHNSON.

Lend me thy handkerchief.

DES. Here, my lord.

OTH. That which I gave you.

DES. I have it not about me.

OTH. Not?

DES. No, indeed, my lord.

OTH. That is a fault :

That handkerchief

Did an Egyptian to my mother give<sup>1</sup> ;

She was a charmer<sup>2</sup>, and could almost read

<sup>1</sup> That handkerchief

Did an Egyptian to my mother give ;] In the account of this tremendous handkerchief, are some particulars, which lead me to think that here is an allusion to a fact, heightened by poetical imagery. It is the practice in the eastern regions, for persons of both sexes to carry handkerchiefs very curiously wrought. In the MS. papers of Sir John Chardin, that great oriental traveller, is a passage which fully describes the custom : "The mode of wrought handkerchiefs (says this learned enquirer,) is general in Arabia, in Syria, in Palestine, and generally in all the Turkish empire. They are wrought with a needle, and it is the amusement of the fair sex there, as among us the making tapestry and lace. The young women make them for their fathers, their brothers, and by way of preparation before hand for their spouses, bestowing them as favours on their lovers. They have them almost constantly in their hands in those warm countries, to wipe off sweat." But whether this circumstance ever came to Shakspeare's knowledge, and gave rise to the incident, I am not able to determine.

WHALLEY.

Shakspeare found in Cinthio's novel the incident of Desdemona's losing a handkerchief finely wrought in Morisco work, which had been presented to her by her husband, or rather of its being stolen from her by the villain who afterwards by his machinations robbed her of her life. The eastern custom of brides presenting such gifts to their husbands, certainly did not give rise to the incident on which this tragedy turns, though Shakspeare should seem to have been apprized of it. However, the preceding note is retained as illustrative of the passage before us.

MALONE.

<sup>2</sup> She was a CHARMER,] In Deut. xviii. 11, there is an injunction : "Let none be found among you that is a *charmer*." In Perkins's Discourse of the damned Art of Witchcraft, 8vo. 1610, it is said that "Inchantment is the working of wonders by a *charme* ;" and a *charm* is afterwards defined, "a spell or verse, consisting of strange words, used as a signe or watchword to the

The thoughts of people : she told her, while she kept it,  
 'Twould make her amiable, and subdue my father Entirely to her love ; but if she lost it,  
 Or made a gift of it, my father's eye Should hold her loathly, and his spirits should hunt After new fancies : She, dying, gave it me ; And bid me, when my fate would have me wive, To give it her. I did so : and take heed of't, Make it a darling like your precious eye ; To lose or give't away <sup>3</sup>, were such perdition, As nothing else could match.

*DES.* Is it possible ?

*OTH.* 'Tis true : there's magick in the web of it : A sibyl <sup>4</sup>, that had number'd in the world The sun to make <sup>5</sup> two hundred compasses,

Devil to cause him to worke wonders." In this Discourse is an enumeration of the wonders done by enchanters, as raising storms and tempests, &c. and at the conclusion it is said : " — by witches we understand not those only which kill and torment, but all diviners, *charm*ers, jugglers, all wizzards, commonly called wise men and wise women ; yea, whosoever do any thing (knowing what they do) which cannot be effected by nature or art." *REED.*

<sup>3</sup> To LOSE or giv't away,] Thus the quarto 1622. The folio —To lose't, &c. *STEEVENS.*

Shakspeare, in this incident of the handkerchief, may have recollected Soliman and Perseda, 1599, a drama which he has frequently quoted, where the same importance is ascribed to a carkanet.

"*Perseda.* ——— Accept this carkanet,  
 " My grandame on her death bed gave it me,  
 " And there even there, I vow'd unto myselfe,  
 " To keep the same untill my wand'ring eye  
 " Should finde a harbour for my heart to dwell."

*MALONE.*

<sup>4</sup> A sibyl, &c.] This circumstance perhaps is imitated by Ben Jonson in The Sad Shepherd :

" A Gypsan lady, and a right beldame,  
 " Wrought it by moonshine for me, and star-light," &c.

*STEEVENS.*

<sup>5</sup> ——— number'd ———

The sun TO MAKE, &c.] Thus the quarto 1622. The folio —to course. *STEEVENS.*

In her prophetick fury sew'd the work :  
The worms were hallow'd, that did breed the silk ;  
And it was died in mummy<sup>6</sup>, which the skilful  
Conserv'd of maidens' hearts<sup>7</sup>.

*DES.* Indeed ! is't true ?

*OTH.* Most veritable ; therefore look to't well.

*DES.* Then 'would to heaven, that I had never  
seen it.

*O<sub>TH</sub>*. Ha ! wherefore ?

*DES.* Why do you speak so startlingly and rash <sup>8</sup>?

That is, numbered the sun's courses : badly expressed.

WARBURTON.

The expression is not very infrequent : we say, *I counted the clock to strike four* ; so she *number'd the sun to course, to run two hundred compasses*, two hundred annual circuits. JOHNSON.

I have preferred the original reading, because we have in Hamlet:

“When yon same star, that’s eastward from the pole,

"Had *made* his course, to illume that part of heaven."

MALONE.

<sup>6</sup> And it was died in MUMMY, &c.] The balsamick liquor running from *mummies*, was formerly celebrated for its anti-epileptic virtues. We are now wise enough to know, that the qualities ascribed to it are all imaginary; and yet this fanciful medicine still holds a place in the principal shops where drugs are sold. So, in *The Bird in a Cage*, by Shirley, 1633 :

“ — make *mummy* of my flesh, and sell me to the apothecaries.”

Again, in *The Honest Lawyer*, 1616:

“That I might tear their flesh in mammocks, raise

"My losses, from their carcasses turn'd *mummy*."

Mummy, however, is still much coveted by painters, as a transparent brown colour that throws a warmth into their shadows.

STEEVENS.

7 — WHICH the skilful

Conserv'd of maidens' hearts.] Thus the folio. The quarto reads :

“ — with the skilful

“Conserves,” &c.

So, in The Microcosmos of John Davies of Hereford, 4to. 1605:

“—— *Mummy* made of the mere *hart* of love.” STEEVENS.

<sup>8</sup> — rash ?] Is *vehement, violent*. JOHNSON.

*OTH.* Is't lost? is't gone? speak, is it out of the way?

*DES.* Heaven bless us!

*OTH.* Say you?

*DES.* It is not lost; But what an if it were?

*OTH.* Ha!

*DES.* I say, it is not lost.

*OTH.* Fetch't, let me see it.

*DES.* Why, so I can, sir, but I will not now;  
This is a trick, to put me from my suit;  
I pray, let Cassio be receiv'd again.

*OTH.* Fetch me that handkerchief: my mind misgives.

*DES.* Come, come;  
You'll never meet a more sufficient man.

*OTH.* The handkerchief,——

*DES.* I pray, talk me of Cassio<sup>9</sup>.

*OTH.* The handkerchief,——

*DES.* A man that, all his time,  
Hath founded his good fortune on your love;  
Shar'd dangers with you;——

*OTH.* The handkerchief,——

*DES.* In sooth, you are to blame.

*OTH.* Away! [*Exit OTHELLO.*

*EMIL.* Is not this man jealous?

*DES.* I ne'er saw this before.

Sure, there's some wonder in this handkerchief:  
I am most unhappy in the loss of it.

*EMIL.* 'Tis not a year or two shows us a man<sup>1</sup>:

<sup>9</sup> I pray, talk me of Cassio.] This and the following short speech, are omitted in all the ancient editions but the first quarto.

STEEVENS.

<sup>1</sup> 'Tis not a year or two shows us a man:] From this line it may be conjectured, that the author intended the action of this play to be considered as longer than is marked by any note of time. Since their arrival at Cyprus, to which they were hurried on their wedding-night, the fable seems to have been in one con-



They are all but stomachs, and we all but food ;  
 They eat us hungerly, and when they are full,  
 They belch us. Look you ! Cassio, and my husband.

*Enter IAGO and CASSIO.*

*IAGO.* There is no other way ; 'tis she must do't ;  
 And, lo, the happiness ! go, and impórtune her.

*DES.* How now, good Cassio ? what's the news with you ?

*CAS.* Madam, my former suit : I do beseech you,  
 That, by your virtuous means, I may again  
 Exist, and be a member of his love,  
 Whom I, with all the duty of my heart<sup>2</sup>,

tinual progress, nor can I see any vacuity in which a *year or two*, or even a month or two, could be put. On the night of Othello's arrival, a feast was proclaimed ; at that feast Cassio was degraded, and immediately applies to Desdemona to get him restored. Iago, indeed, advises Othello to hold him off a while, but there is no reason to think, that he has been held off long. A little longer interval would increase the probability of the story, though it might violate the rules of the drama. See Act V. Sc. II.

JOHNSON.

This line has no reference to the duration of the action of this play, or to the length of time that Desdemona had been married. What Emilia says, is a sort of proverbial remark, of general application, where a definite time is put for an indefinite. Besides, there is no necessity for fixing the commencement of Emilia's *year or two*, to the time of the marriage or the opening of the piece. She would with more propriety refer to the beginning of the acquaintance and intimacy between the married couple, which might extend beyond that period. STEEVENS.

<sup>2</sup> — the DUTY of my heart,] The elder quarto reads :

“ — the *duty* of my heart — .”

The author used the more proper word, and then changed it, I suppose, for fashionable diction : [“ the *office* of my heart,” the reading of the folio ;] but, as fashion is a very weak protectress, the old word is now ready to resume its place. JOHNSON.

A careful comparison of the quartos and folio incline me to believe that many of the variations which are found in the later copy, did not come from the pen of Shakspeare. See vol. vii.

Entirely honour ; I would not be delay'd :  
 If my offence be of such mortal kind,  
 That neither service past, nor present sorrows,  
 Nor purpos'd merit in futurity,  
 Can ransome me into his love again,  
 But to know so must be my benefit<sup>3</sup> ;  
 So shall I clothe me in a forc'd content,  
 And shut myself up in some other course,  
 To fortune's alms<sup>4</sup> .

p. 477, n. 3. That *duty* was the word intended here, is highly probable from other passages in his works. So, in his 26th Sonnet :

“ Lord of my *love*, to whom in vassalage

“ Thy merit has my *duty* strongly knit.”

Again, in his Dedication of Lucrece, to Lord Southampton :  
 “ Were my worth greater, my *duty* would shew greater ; mean time, as it is, it is bound to your lordship.” MALONE.

*Office* may be the true reading. So, in Antony and Cleopatra:

“ — his goodly eyes—now turn

“ The *office* and devotion of their view,” &c. STEEVENS.

<sup>3</sup> But to know so must be my benefit ;]

Si nequeo placidas affari Cæsaris aures,

Saltem aliquis veniat, qui mihi dicat, abi. JOHNSON.

<sup>4</sup> And shut myself up in some other course,

To fortune's alms.] *Shoot* is the reading of one of the early quartos. The folio, and all the modern editions, have—

“ And *shut* myself up——.” JOHNSON.

I cannot help thinking this reading to be the true one. The idea seems taken from the confinement of a monastick life. The words, *forc'd content*, help to confirm the supposition. The meaning will therefore be, “ I will put on a constrained appearance of being contented, and shut myself up in a different course of life, no longer to depend on my own efforts, but to wait for relief from the accidental hand of charity.”

Shakspeare uses the same expression in Macbeth :

“ ——— and *shut up*

“ In measureless content.”

Again, in All's Well That Ends Well:

“ Whose basest stars do *shut us up* in wishes.” STEEVENS.

The quarto 1622 reads—And *shoot* myself, &c. I think, with Mr. Steevens, that it was a corruption, and that the reading of the folio is the true one.

Hanmer reads :

DES.

Alas ! thrice-gentle Cassio,  
 My advocacy is not now in tune ;  
 My lord is not my lord ; nor should I know him,  
 Were he in favour <sup>5</sup>, as in humour, alter'd.  
 So help me, every spirit sanctified,  
 As I have spoken for you all my best ;  
 And stood within the blank of his displeasure <sup>6</sup>,  
 For my free speech ! You must a while be patient :  
 What I can do, I will ; and more I will,  
 Than for myself I dare ; let that suffice you.

“ And *shoot* myself *upon* some other course,  
 “ To fortune’s alms.”

*To fortune’s alms* means, waiting patiently for whatever bounty fortune or chance may bestow upon me.

We have the same uncommon phrase in King Lear :

“ ————— Let your study

“ Be to content your lord, who hath receiv’d you

“ *At fortune’s alms.*” MALONE.

I cannot agree with Steevens in approving of the present reading, nor of course, in his explanation of this passage, but think the quarto right, which reads *shoot* instead of *shut*.—To say that a man will *shut* himself up in a course of life, is language such as Shakspeare would never make use of, even in his most whimsical or licentious moments.

One of the meanings of the verb *to shoot*, is to *push suddenly*, or to *push forward* ; and in that sense it is used in this place. Cassio means to say, that if he finds he has no chance of regaining the favour of the general, he will push forward into some other line of life, and seek his fortune ; but I think it probable we ought to read :

“ And *shoot* myself *upon* some other course,”  
 instead of *up in* some other course. M. MASON.

Mr. M. Mason’s explanation is a very forced one.—It appears from the information of Iago, that Cassio had not long been a soldier. Before Othello promoted him, for his good offices in respect to Desdemona, he was “ a great arithmetician, a counter-caster ;” and now, being discarded from the military line, he purposes to *confine* or *shut himself up*, as he formerly had, within the limits of a new profession. HENLEY.

<sup>5</sup> — in FAVOUR,] In *look*, in *countenance*. JOHNSON.

See p. 285. STEEVENS.

<sup>6</sup> — within the blank of his displeasure,] Within the *shot* of his anger. JOHNSON.

See vol. vii. p. 410, n. 9. STEEVENS.

*IAGO.* Is my lord angry ?

*EMIL.* He went hence but now,  
And, certainly, in strange unquietness.

*IAGO.* Can he be angry ? I have seen the cannon,  
When it hath blown his ranks into the air<sup>7</sup> ;  
And, like the devil, from his very arm  
Puff'd his own brother ;—And can he be angry ?  
Something of moment, then : I will go meet him ;  
There's matter in't indeed, if he be angry.

*DES.* I prythee, do so.—Something, sure, of  
state,— [*Exit IAGO.*

Either from Venice ; or some unhatch'd practice<sup>8</sup>,  
Made démonstrable here in Cyprus to him,—  
Hath puddled his clear spirit : and, in such cases,  
Men's natures wrangle with inferior things,  
Though great ones are their object. 'Tis even so ;  
For let our finger ache, and it indues  
Our other healthful members ev'n to that sense  
Of pain<sup>9</sup> : Nay, we must think, men are not gods ;

7 — I have seen the cannon,

When it hath blown, &c.] In Iago's speech something is suppressed. He means to say, I have seen his ranks blown into the air, and his own brother puff'd from his side,—and *meanwhile have seen him cool and unruffled.* And can he now be angry?

MALONE.

8 — some unhatch'd practice,] Some treason that has not taken effect. JOHNSON.

9 For let our finger ache, and it INDUES

Our other healthful members ev'n to that sense

Of pain :] I believe it should be rather, *Subdues* our other healthful members to a sense of pain. JOHNSON.

Dr. Johnson's conjecture may be supported by a passage in one of Desdemona's speeches to the Senate :

“ My heart's *subdued*

“ *Even to the very quality of my lord.*”

Again, in p. 400 :

“ — and *subdue* my father

“ *Entirely to her love.*” STEEVENS.

The meaning is, this sensation so gets possession of, and is so infused into the other members, as to make them all participate of the same pain :

Nor of them look for such observances  
 As fit the bridal <sup>1</sup>.—Beshrew me much, Emilia,  
 I was (unhandsome warrior as I am <sup>2</sup>),  
 Arraigning his unkindness with my soul ;  
 But now I find, I had suborn'd the witness,  
 And he's indited falsely.

EMIL. Pray heaven, it be state matters, as you  
 think ;  
 And no conception, nor no jealous toy,  
 Concerning you.

DES. Alas, the day ! I never gave him cause.

EMIL. But jealous souls will not be answer'd so ;  
 They are not ever jealous for the cause,  
 But jealous for they are jealous : 'tis a monster,  
 Begot upon itself, born on itself.

DES. Heaven keep that monster from Othello's  
 mind !

EMIL. Lady, amen.

DES. I will go seek him.—Cassio, walk here-  
 about :

———— totumque infusa per artus,  
 Mens agitat molem, et magno se corpore miscet.

Dr. Johnson would probably not have proposed any alteration here, if he had recollected the following passage in *Hamlet*, which exhibits a similar phraseology, as far as relates to the only difficulty of the sentence before us—to the sense of its own pain :

“ — the dram of base

“ Doth all the noble substance of worth dout,

“ To his own scandal.” MALONE.

See vol. vii. p. 229, for the very difficult and contested passage which Mr. Malone has produced in support of his interpretation of the present text. BOSWELL.

<sup>1</sup> — the BRIDAL.] i. e. the *nuptial feast* ; a Saxon word. Thus, in the ancient romance of Ywain and Gawain :

“ The *bridal* sat, for soth to tell

“ Till king Arthur come,” &c.

Again, in *Gamelyn*, or the *Coke's Tale* :

“ At every *bridale* he would sing and hop.” STEEVENS.

<sup>2</sup> — (unhandsome WARRIOR as I am,)] *Unhandsome warrior*, is evidently *unfair assailant*. JOHNSON.

See note on the same expression, Act II. Sc. I. STEEVENS.

If I do find him fit, I'll move your suit,  
And seek to effect it to my uttermost.

CAS. I humbly thank your ladyship.

[*Exeunt DESDEMONA and EMILIA.*

*Enter BIANCA.*

BIAN. Save you, friend Cassio!

CAS. What makes you from home?  
How is it with you, my most fair Bianca?  
I'faith, sweet love, I was coming to your house.

BIAN. And I was going to your lodging, Cassio.  
What! keep a week away? seven days and nights?  
Eight score eight hours? and lovers' absent hours,  
More tedious than the dial eight score times?  
O weary reckoning!

CAS. Pardon me, Bianca;  
I have this while with leaden thoughts been press'd;  
But I shall, in a more continue time<sup>3</sup>,  
Strike off this score of absence. Sweet Bianca,  
[*Giving her DESDEMONA'S Handkerchief.*  
Take me this work out<sup>4</sup>.

<sup>3</sup> — in a more CONTINUE time,] Thus the folio. The quarto 1622 has—a more *convenient* time. MALONE.

A more *continue* time is time *less interrupted*, time which I can call more my own. It gives a more distinct image than *convenient*.

JOHNSON.

The word occurs again in *Timon of Athens*, Sc. I.:

“ ——— breath'd, as it were,

“To an untirable and *continue* goodness.”

See *Timon of Athens*, Act I. Sc. I. STEEVENS.

<sup>4</sup> Take me this work out.] The meaning is not, “Pick out the work, and leave the ground plain;” but, “Copy this work in another handkerchief.” JOHNSON.

So, in a comedy, by Middleton, called, *Women Beware of Women*:

“ ——— she intends

“To *take out* other works in a new sampler.”

Again, in the preface to P. Holland's *Pliny*, 1601: “Nicophanes (a famous painter) gave his mind wholly to antique pictures, partly to exemplify and *take out* their patterns, after that in long conti-

*BIAN.* O, Cassio, whence came this ?  
This is some token from a newer friend.  
To the felt absence now I feel a cause :  
Is it come to this ? Well, well.

*CAS.* Go to, woman <sup>5</sup> !  
Throw your vile guesses in the devil's teeth,  
From whence you have them. You are jealous  
now,  
That this is from some mistress, some remem-  
brance :  
No, in good troth \*, Bianca.

*BIAN.* Why, whose is it ?

*CAS.* I know not, sweet † : I found it in my  
chamber,  
I like the work well ; ere it be demanded,  
(As like enough, it will,) I'd have it copied :  
Take it, and do't ; and leave me for this time.

*BIAN.* Leave you ! wherefore ?

*CAS.* I do attend here on the general ;  
And think it no addition, nor my wish,  
To have him see me woman'd.

*BIAN.* Why, I pray you <sup>6</sup> ?

*CAS.* Not that I love you not.

*BIAN.* But that you do not love me.  
I pray you, bring me on the way a little ;  
And say, if I shall see you soon at night.

\* Quarto, *No, by my faith.* † First folio, *neither.*

nuance of time they were decaied." Again, in Sidney's *Arcadia*, book ii. : "—why doest thou in thy beautiful sampler set such a work for my desire to *take out* ?" STEEVENS.

So, in Hearne's *Liber Niger Scaccarii*, vol. ii. p. 578, 581, and 585 : "to *take out* the arms," means, to *copy* them. TOLLET.

<sup>5</sup> Woman, go to !] Old copies, unmetrically—

"Go to, woman !" STEEVENS.

Mr. Capell made the alteration which Mr. Steevens has adopted.  
BOSWELL.

<sup>6</sup> Why, I pray you ?] This and the following speech are wanting in the first quarto. STEEVENS.

*CAS.* 'Tis but a little way, that I can bring you,  
For I attend here : but I'll see you soon.

*BIAN.* 'Tis very good ; I must be circumstanc'd<sup>7</sup>.  
[*Exeunt.*]

## ACT IV. SCENE I.

The Same.

*Enter OTHELLO and IAGO.*

*IAGO.* Will you think so ?

*OTH.* Think so, Iago ?

*IAGO.* What,

To kiss in private ?

*OTH.* An unauthoriz'd kiss.

*IAGO.* Or to be naked with her friend abed,  
An hour, or more, not meaning any harm ?

*OTH.* Naked abed, Iago, and not mean harm ?  
It is hypocrisy against the devil<sup>8</sup> :

<sup>7</sup> — I must be circumstanc'd.] i. e. your civility is now grown conditional. *WARBURTON.*

Rather, I must give way to circumstances. *M. MASON.*

Particular circumstances and your own convenience have, I see, more weight with you than Bianca has. I must be postponed to these considerations. *MALONE.*

<sup>8</sup> Naked abed, Iago, and not mean harm ?

It is hypocrisy against the devil :] This observation seems strangely abrupt and unoccasioned. We must suppose that Iago had, before they appeared in this scene, been applying cases of false comfort to Othello ; as that though the parties had been even found in bed together, there might be no harm done : it might be only for the trial of their virtue ; as was reported of the Romish saint, Robert D'Arbrissel and his nuns : To this we must suppose Othello here replies ; and like a good protestant. For so the sentiment does but suit the character of the speaker, Shakespeare little heeds how these sentiments are circumstanced.

*WARBURTON.*

“Hypocrisy against the devil,” means ‘hypocrisy to cheat the



They that mean virtuously, and yet do so,  
The devil their virtue tempts, and they tempt  
heaven <sup>9</sup>.

*IAGO*. So they do nothing, 'tis a venial slip :  
But if I give my wife a handkerchief,——

*OTH*. What then ?

*IAGO*. Why, then 'tis hers, my lord ; and, being  
hers,  
She may, I think, bestow't on any man.

devil.' As common hypocrites cheat men, by seeming good, and yet living wickedly, these men would cheat the devil, by giving him flattering hopes, and at last avoiding the crime which he thinks them ready to commit. JOHNSON.

<sup>9</sup> The devil their virtue TEMPTS, and they tempt heaven.] The true key to the explanation of this passage may be found in St. Matthew, iv. 7. The poet's idea is, that *the devil tempts their virtues*, by stirring up their passions, and *they tempt heaven*, by placing themselves in such a situation as makes it scarcely possible to avoid falling by the gratification of them. HENLEY.

As the devil makes a trial of their virtue by often throwing temptation in their way, so they presumptuously make a trial whether the divine goodness will enable them to resist a temptation which they have voluntarily created for themselves, or abandon them to the government of their passions. MALONE.

Shakspeare had probably in view a very popular book of his time, *The Beehive of the Roman Church* : "There was an old wife, called *Julia*, which would take the young men and maides, and lay them together in a bed. And for that they should not one byte another, nor kicke backwardes with their heeles, she did lay a crucifix between them." FARMER.

More probably from *Fabian's Chronicle*, Part IV. ch. 141 :—"Of hym [Bishop Adhelme] it is wrytten that when he was styred by his gostly enemy to the synne of the fleshe, he to do the more tormente to hym selfe and of his body, wolde holde within his bedde by hym a fayre mayden, by so longe tyme as he myght say over the hole sauter, albeit that suche holynes is no artycle of saynte Bennetis lore, nor yet for dyverse inconvenyence mooste alowed by holye doctours."

Again, and yet more appositely, in *Bale's Actes of Englysh Votaries*, 1548 :—"This Adhelmus never refused women, but wold have them commonly both at borde and at bedde, to *mocke the devyll with*," &c.—"he layed by hym *naked* the fayrest mayde he coude get," &c. STEEVENS.

OTH. She is protectress of her honour too ;  
May she give that ?

IAGO. Her honour is an essence that's not seen ;  
They have it very oft, that have it not :  
But, for the handkerchief,—

OTH. By heaven, I would most gladly have forgot it :—

Thou saidst,—O, it comes o'er my memory,  
As doth the raven o'er the infected house,  
Boding to all<sup>1</sup>,—he had my handkerchief.

IAGO. Ay, what of that ?

OTH. That's not so good, now.

IAGO. What, if I had said, I had seen him do  
you wrong ?

Or heard him say,—As knaves be such abroad,  
Who having, by their own importunate suit,  
Or voluntary dotage of some mistress,  
Convinced or supplied them<sup>2</sup>, cannot choose  
But they must blab——

<sup>1</sup> As doth the raven o'er the infected house,

Boding to all,] So, in King John :

“ ——— confusion waits,

“ As doth the raven on a sick-fallen beast—.” STEEVENS.

“ —boding to all.” Thus all the old copies. The moderns less grammatically—

“ Boding to ill——.” JOHNSON.

The raven was thought to be a constant attendant on a house, in which there was infection. So, in Marlowe's *Jew of Malta*, 1633 :

“ Thus like the sad presaging raven, that tolls

“ The sick man's passport in her hollow beak,

“ And in the shadow of the silent night

“ Does shake contagion from her fable wing.” MALONE.

<sup>2</sup> Convinced or supplied them,] I cannot understand the vulgar reading. I read—convinc'd or *suppled*. My emendation makes the sense of the passage easy and intelligible : that there are some such long-tongued knaves in the world, who, if they through the *force of importunity extort* a favour from their mistress, or if through *her own fondness* they make her *pliant* to their desires, cannot help boasting of their success. To *convince*, here, is not, as in the common acceptation, to make sensible of the truth

OTH. Hath he said any thing?

IAGO. He hath, my lord; but be you well assur'd,  
No more than he'll unswear.

OTH. What hath he said?

IAGO. 'Faith, that he did,—I know not what he  
did<sup>3</sup>.

OTH. What? what?

IAGO. Lie——

OTH. With her?

IAGO. With her, on her; what you will.

OTH. Lie with her! lie on her!—We say, lie on  
her, when they belie her: Lie with her! that's

of any thing by reasons and arguments; but to *overcome*, *get the better of*, &c. THEOBALD.

So, in Macbeth:

“—— his two chamberlains

“Will I, with wine and wassel so *convince*.”

Again, in the same play:

“—— their malady *convince*s

“The great assay of art.”

Dr. Farmer is of opinion that *supplied* has here the same meaning as *supplicated*. STEEVENS.

Theobald's emendation evidently hurts, instead of improving, the sense; for what is *supplied*, but *convinced*, i. e. *subdued*. *Supplied* relates to the words—“voluntary dotage,” as *convinced* does to “their own importunate suit.” “Having by their importunacy *conquered* the resistance of a mistress, or, in compliance with her own request, and in consequence of her unsolicited fondness, *gratified her desires*.” MALONE.

*Supplied* is certainly the true reading, and with a sense that may be collected from the following passage in Measure for Measure:

“And did *supply* thee at the garden-house:”

Or, rather, as may be inferred from the following sentence in Sir R. Cotton's View of the Raigne of Henry III. 1627: “Denials from Princes must bee *supplied* with gracious usage, that though they cure not the sore, yet they may abate the sence of it.” P. 12. *Supplied* is the old spelling of *suppled*, i. e. *softened*.

STEEVENS.

<sup>3</sup> 'Faith, that he did,—I know not what he did.] I believe that the line should be pointed thus:

“'Faith, that he did I not know what;—he did.”

M. MASON.

fulsome.—Handkerchief, — confessions,—handkerchief.—To confess, and be hanged<sup>4</sup> for his labour.—First, to be hanged, and then to confess:—I tremble at it. Nature would not invest herself in such shadowing passion<sup>5</sup>, without some instruction<sup>6</sup>.

<sup>4</sup> — To confess, and be hanged —] This is a proverbial saying. It is used by Marlowe, in his *Jew of Malta*, 1633 :

“Blame us not, but the proverb—*Confess, and be hang’d.*”

It occurs again, in *The Travels of the Three English Brothers*, 1607 : And in one of the old collections of small poems there is an epigram on it. All that remains of this speech, including the words *to confess*, is wanting in the first quarto. STEEVENS.

<sup>5</sup> — shadowing passion,] The modern editions have left out *passion*. JOHNSON.

<sup>6</sup> — without some INSTRUCTION.] The starts and broken reflections in this speech have something very terrible, and show the mind of the speaker to be in inexpressible agonies. But the words we are upon, when set right, have a sublime in them that can never be enough admired. The ridiculous blunder of writing *instruction* for *induction* (for so it should be read) has indeed sunk it into arrant nonsense. Othello is just going to fall into a swoon; and as is common for people in that circumstance, feels an unusual mist and darkness, accompanied with horror, coming upon him. This, with vast sublimity of thought, is compared to the season of the sun's eclipse, at which time the earth becomes shadowed by the *induction* or bringing over of the moon between it and the sun. This being the allusion, the reasoning stands thus : “My nature could never be thus overshadowed, and falling, as it were, into dissolution, for no cause. There must be an *induction* of something : there must be a real cause. My jealousy cannot be merely imaginary. Ideas, *words* only, could not shake me thus, and raise all this disorder. My jealousy therefore must be grounded on matter of fact.” Shakspeare uses this word in the same sense in *King Richard III.* :

“A dire *induction* am I witness to.”

Marston seems to have read it thus in some copy, and to allude to it in these words of his *Fame* :

“Plots ha’ you laid? *inductions* dangerous !”

WARBURTON.

This is a noble conjecture, and, whether right or wrong, does honour to its author. Yet I am in doubt whether there is any necessity of emendation. There has always prevailed in the world an opinion, that when any great calamity happens at a distance, notice is given of it to the sufferer by some dejection or perturbation of mind, of which he discovers no external cause. This is

It is not words, that shake me thus:—Pish!—  
Noses, ears, and lips<sup>7</sup>:—Is it possible?—Confess!—  
Handkerchief!—O devil!— [Falls in a Trance.

ascribed to that general communication of one part of the universe with another, which is called sympathy and antipathy; or to the secret monition, *instruction*, and influence of a Superior Being, which superintends the order of nature and of life. Othello says, “Nature could not invest herself in such shadowing passion without *instruction*. It is not words that shake me thus.” This passion, which spreads its clouds over me, is the effect of some agency more than the operation of words: it is one of those notices, which men have, of unseen calamities. JOHNSON.

“Nature could not invest herself in such shadowing passion without some *instruction*.” However ingenious Dr. Warburton’s note may be, it is certainly too forced and far-fetched. Othello alludes only to Cassio’s dream, which had been invented and told him by Iago. When many confused and very interesting ideas pour in upon the mind all at once, and with such rapidity that it has not time to shape or digest them, if it does not relieve itself by tears (which we know it often does, whether for joy or grief) it produces stupefaction and fainting.

Othello, in broken sentences and single words, all of which have a reference to the cause of his jealousy, shows, that all the proofs are present at once to his mind, which so overpowers it, that he falls into a trance, the natural consequence.

SIR J. REYNOLDS.

If Othello, by the words *shadowing passion* alludes to his own feelings, and not to Cassio’s dream, Dr. Warburton’s interpretation, if we substitute *instruction* for *induction*, (which was introduced merely to usher in the image of an eclipse) is perhaps nearly correct. *Induction*, in Shakspeare’s time, meant *introduction*, or *prelude*, (as in the instance quoted from King Richard III.) and at no time signified *bringing over*, as Dr. Warburton interprets it. MALONE.

I believe, the text, as it stands, is perfectly right, and that Othello’s allusion is to his present and uncommon sensations.

STEEVENS.

<sup>7</sup> NOSES, ears, and LIPS:] Othello is imagining to himself the familiarities which he supposes to have passed between Cassio and his wife. So, in *The Winter’s Tale*:

“Cheek to cheek,—meeting noses—

“Kissing with inside lip,” &c.

If this be not the meaning, we must suppose he is meditating a cruel punishment for Desdemona and her suspected paramour:

—— raptis

*Auribus, et truncas inhonesto vulnere nares.* STEEVENS.

*IAGO.* Work on,  
My medicine, work! Thus credulous fools are  
caught;  
And many worthy and chaste dames, even thus,  
All guiltless meet reproach.—What, ho! my lord!

*Enter CASSIO.*

My lord, I say! Othello!—How now, Cassio?

*CAS.* What is the matter?

*IAGO.* My lord is fallen into an epilepsy;  
This is his second fit; he had one yesterday.

*CAS.* Rub him about the temples.

*IAGO.* No, forbear:

The lethargy must have his quiet course:  
If not, he foams at mouth; and, by and by,  
Breaks out to savage madness. Look, he stirs:  
Do you withdraw yourself a little while,  
He will recover straight; when he is gone,  
I would on great occasion speak with you.—

[*Exit CASSIO.*

How is it, general? have you not hurt your head?

*OTH.* Dost thou mock me?

*IAGO.* I mock you! no, by heaven:

'Would, you would bear your fortunes like a man.

*OTH.* A horned man's a monster, and a beast.

*IAGO.* There's many a beast then in a populous  
city,

And many a civil monster.

*OTH.* Did he confess it?

*IAGO.* Good sir, be a man;

Think, every bearded fellow, that's but yok'd,  
May draw with you: there's millions now alive,  
That nightly lie in those unproper beds<sup>8</sup>,

<sup>8</sup> — in those UNPROPER beds,] *Unproper*, for *common*.

WARBURTON.

So, in *The Arcadia*, by Shirley, 1640:

Which they dare swear peculiar; your case is better.  
 O, 'tis the spite of hell, the fiend's arch-mock,  
 To lip a wanton<sup>9</sup> in a secure couch<sup>1</sup>,  
 And to suppose her chaste! No, let me know;  
 And, knowing what I am, I know what she shall  
 be<sup>2</sup>.

OTH. O, thou art wise; 'tis certain.

IAGO. Stand you awhile apart;  
 Confine yourself but in a patient list<sup>3</sup>.

"Every woman shall be common.—

"Every woman common! what shall we do with all the  
*proper* women in Arcadia?

"They shall be common too."

Again, in Gower De Confessione Amantis, b. ii. fol.:

"And is his *proper* by the lawe."

Again, in The Mastive, &c. an ancient collection of Epigrams  
 and Satires, no date:

"Rose is a fayre, but not a *proper* woman;

"Can any creature *proper* be, that's common?"

STEEVENS.

<sup>9</sup> To LIP a wanton —] This phrase occurs in Eastward Hoe,  
 Act I.:

"——— lip her, lip her, knave." REED.

<sup>1</sup> — in a SECURE couch,] In a couch in which he is lulled  
 into a false security and confidence in his wife's virtue. A Latin  
 sense.

So, in The Merry Wives of Windsor: "Though Page be a  
*secure* fool, and stands so firmly on his wife's frailty," &c.

See also vol. viii. p. 385. MALONE.

<sup>2</sup> And, knowing what I am, I know what SHE shall be.] Re-  
 dundancy of metre, without improvement of sense, inclines me to  
 consider the word *she*, in this line, as an intruder. Iago is merely  
 stating an imaginary case as his own. "When I know what I am  
 (says he) I know what the result of that conviction shall be."  
 To whom, indeed, could the pronoun *she*, grammatically refer?

STEEVENS.

The grammatical inaccuracy, in this passage, is not greater than  
 in many passages in Shakspeare. So, before, in this play:

"And bid me, when my fate would have me wive,

"To give it *her*." MALONE.

<sup>3</sup> — list.] *List*, or *lists*, is *barriers*, *bounds*. Keep your tem-  
 per, says Iago, within the *bounds* of patience.

So, in Hamlet:

Whilst you were here, ere while mad with your  
grief<sup>4</sup>,

(A passion most unsuited such a man,)  
Cassio came hither: I shifted him away,  
And laid good 'scuse upon your ecstasy;  
Bade him anon return, and here speak with me;  
The which he promis'd. Do but encave yourself<sup>5</sup>,  
And mark the fleers, the gibes, and notable scorns,  
That dwell in every region of his face<sup>6</sup>;  
For I will make him tell the tale anew,—  
Where, how, how oft, how long ago, and when  
He hath, and is again to cope your wife;  
I say, but mark his gesture. Marry, patience;

“The ocean over-peering of his *list*,

“Eats not the flats with more impetuous haste,” &c.

COLLINS.

Again, in King Henry V. Act V. Sc. II.: “—you and I cannot  
be confined within the weak *list* of a country fashion.”

Again, in King Henry IV. Part I.:

“The very *list*, the very utmost bound,

“Of all our fortunes.”

Again, in All's Well that Ends Well, Act II. Sc. I.: “—you  
have restrained yourself within the *list* of too cold an adieu.”

Chapman, in his translation of the 16th book of Homer's *Odyssey*,  
has thus expressed an idea similar to that in the text:

“——let thy heart

“Beat in fix'd *confines* of thy bosom still.” STEEVENS.

<sup>4</sup> —ERE WHILE MAD with your grief,] ‘Thus the first quarto.  
The folio reads:

“—*o'erwhelmed* with your grief.” STEEVENS.

<sup>5</sup> —encave yourself,] Hide yourself in a private place.

JOHNSON.

<sup>6</sup> That dwell in every REGION of his face;] Congreve might  
have had this passage in his memory, when he made Lady Touch-  
wood say to Maskwell—“Ten thousand meanings *lurk in each*  
*corner of that various face*.” STEEVENS.

“—*region* of his face.” The same uncommon expression  
occurs again in King Henry VIII.:

“——The respite shook

“The bosom of my conscience——

“——and made to tremble

“The *region* of my breast.” MALONE.



Or I shall say, you are all in all in spleen<sup>8</sup>,  
And nothing of a man.

*OTH.* Dost thou hear, Iago?  
I will be found most cunning in my patience;  
But (dost thou hear?) most bloody.

*IAGO.* That's not amiss;  
But yet keep time in all. Will you withdraw?

[*OTHELLO withdraws.*]

Now will I question Cassio of Bianca,  
A housewife, that, by selling her desires,  
Buys herself bread and clothes: it is a creature,  
That dotes on Cassio,—as 'tis the strumpet's plague,  
To beguile many, and be beguil'd by one;—  
He, when he hears of her, cannot refrain  
From the excess of laughter:—Here he comes:—

*Re-enter CASSIO.*

As he shall smile, Othello shall go mad;  
And his unbookish jealousy<sup>9</sup> must construe  
Poor Cassio's smiles, gestures, and light behaviour,  
Quite in the wrong.—How do you now, lieutenant?

*CAS.* The worser, that you give me the addition,  
Whose want even kills me.

*IAGO.* Ply Desdemona well, and you are sure of't.  
Now, if this suit lay in Bianca's power,

[*Speaking lower.*]

How quickly should you speed?

*CAS.*

Alas, poor caitiff!

<sup>8</sup> Or I shall say, you are all in all in spleen,] I read:

“Or shall I say, you're all in all a spleen——.”

I think our author uses this expression elsewhere. JOHNSON.

“A hare-brain'd Hotspur, govern'd by a spleen.”—The old reading, however, is not inexplicable. We still say, such a one is in wrath, in the dumps, &c. The sense therefore is plain.

Again, in *A Midsummer-Night's Dream*:

“That, in a spleen, unfolds both heaven and earth——.”

STEEVENS.

<sup>9</sup> And his UNBOOKISH jealousy —] *Unbookish*, for ignorant.

WARBURTON.

OTH. Look, how he laughs already ! [Aside.

IAGO. I never knew a woman love man so.

CAS. Alas, poor rogue ! I think i' faith, she loves me.

OTH. Now he denies it faintly, and laughs it out. [Aside.

IAGO. Do you hear, Cassio ?

OTH. Now he importunes him

To tell it o'er : Go to ; well said, well said. [Aside.

IAGO. She gives it out, that you shall marry her : Do you intend it ?

CAS. Ha, ha, ha !

OTH. Do you triumph, Roman ? do you triumph<sup>1</sup> ? [Aside.

CAS. I marry her !—what ? a customer<sup>2</sup> ! I pr'y-thee, bear some charity to my wit ; do not think it so unwholesome. Ha, ha, ha !

OTH. So, so, so, so : They laugh that win.

[Aside.  
IAGO. 'Faith, the cry goes, that you shall marry her.

CAS. Pr'ythee, say true.

IAGO. I am a very villain else.

OTH. Have you scored me<sup>3</sup> ? Well. [Aside.

<sup>1</sup> Do you triumph, ROMAN ? do you TRIUMPH ?] Othello calls him *Roman* ironically. *Triumph*, which was a Roman ceremony, brought *Roman* into his thoughts. "What (says he) you are now *triumphing* as great as a *Roman* ?" JOHNSON.

<sup>2</sup> — a CUSTOMER !] A common woman, one that invites custom. JOHNSON.

So, in *All's Well That Ends Well* :

"I think thee now some common *customer*." STEEVENS.

<sup>3</sup> Have you scored me ?] Have you made my reckoning ? have you settled the term of my life ? The old quarto reads—*stored* me ? Have you disposed of me ? have you laid me up ? JOHNSON.

To *score* originally meant no more than to cut a notch upon a tally, or to mark out a form by indenting it on any substance. Spenser, in the first canto of his *Fairy Queen*, speaking of the Cross, says :

"Upon his shield the like was also *scor'd*."

*CAS.* This is the monkey's own giving out: she is persuaded I will marry her, out of her own love and flattery, not out of my promise.

*OTH.* Iago beckons me; now he begins the story.  
[*Aside.*

*CAS.* She was here even now; she haunts me in every place. I was, the other day, talking on the sea-bank with certain Venetians; and thither comes this bauble<sup>4</sup>; by this hand<sup>5</sup>, she falls thus about my neck;—

*OTH.* Crying, O dear Cassio! as it were: his gesture imports it.  
[*Aside.*

*CAS.* So hangs, and lolls, and weeps upon me; so hailes, and pulls me: ha, ha, ha!—

*OTH.* Now he tells, how she plucked him to my chamber: O, I see that nose of yours, but not that dog I shall throw it to.  
[*Aside.*

*CAS.* Well, I must leave her company.

Again, in book ii. c. ix.:

“ — why on your shield, so goodly *scor'd*,

“ Bear you the picture of that lady's head? ”

But it was soon figuratively used for setting a *brand* or *mark* of disgrace on any one. “ Let us *score* their backs,” says Scarus, in Antony and Cleopatra; and it is employed in the same sense on the present occasion. STEEVENS.

In Antony and Cleopatra, we find:

“ ——— I know not

“ What *counts* harsh fortune *casts* upon my face,” &c.

But in the passage before us our poet might have been thinking of the ignominious punishment of slaves. So, in his Rape of Lucrece:

“ Worse than a *slavish wipe*, or birth-hour's blot.” MALONE.

I suspect that—*wipe*, in the foregoing passage from The Rape of Lucrece, was a typographical depravation of—*wispe*. See Henry VI. Part III. Act II. Sc. II. STEEVENS.

<sup>4</sup> — THIS bauble;] So the quarto. The folio—the bauble.  
STEEVENS.

<sup>5</sup> — by this hand,] This is the reading of the first quarto.

STEEVENS.

Instead of which, the editor of the folio, or rather the licenser of plays, substituted—thither comes the bauble, *and falls me* thus, &c. MALONE.

*IAGO.* Before me ! look, where she comes.

*Enter BIANCA.*

*CAS.* 'Tis such another fitchew<sup>6</sup> ! marry, a perfumed one.—What do you mean by this haunting of me ?

*BIAN.* Let the devil and his dam haunt you ! What did you mean by that same handkerchief, you gave me even now ? I was a fine fool to take it. I must take out the whole work ?—A likely piece of work, that you should find it in your chamber, and not know who left it there ! This is some minx's token, and I must take out the work ? There,—give it your hobby-horse : wheresoever you had it, I'll take out no work on't.

*CAS.* How now, my sweet Bianca ? how now ? how now ?

*OTH.* By heaven, that should be my handkerchief !  
[*Aside.*

*BIAN.* An you'll come to supper to-night, you may : an you will not, come when you are next prepared for.  
[*Exit.*

*IAGO.* After her, after her.

*CAS.* 'Faith I must, she'll rail in the street else.

*IAGO.* Will you sup there ?

*CAS.* 'Faith, I intend so.

*IAGO.* Well, I may chance to see you ; for I would very fain speak with you.

*CAS.* Pr'ythee, come ; Will you ?

<sup>6</sup> — fitchew !] A pole-cat. POPE.

Shakspeare has in another place mentioned the lust of this animal. He tells Iago that she is as lewd as the *polecat*, but of better scent, the *polecat* being a very stinking animal. JOHNSON.

By "another place," Dr. Johnson means—King Lear :

"The *fitchew*, nor the soiled horse, goes to't

"With a more riotous appetite."

A *polecat* therefore was anciently one of the cant terms for a strumpet. STEEVENS.

*IAGO.* Go to ; say no more. [*Exit CASSIO.*]

*OTH.* How shall I murder him, Iago ?

*IAGO.* Did you perceive how he laughed at his vice ?

*OTH.* O, Iago !

*IAGO.* And did you see the handkerchief ?

*OTH.* Was that mine ?

*IAGO.* Yours, by this hand<sup>7</sup> : and to see how he prizes the foolish woman, your wife ! she gave it him, and he hath given it his whore.

*OTH.* I would have him nine years a killing :—  
A fine woman ! a fair woman ! a sweet woman !

*IAGO.* Nay, you must forget that.

*OTH.* Ay, let her rot, and perish, and be damned to-night ; for she shall not live : No, my heart is turned to stone ; I strike it, and it hurts my hand<sup>8</sup>. O, the world hath not a sweeter creature : she might lie by an emperor's side, and command him tasks.

*IAGO.* Nay, that's not your way.

*OTH.* Hang her ! I do but say what she is :—So delicate with her needle !—An admirable musician ! O, she will sing the savageness out of a bear<sup>9</sup> !—Of so high and plenteous wit and invention !—

*IAGO.* She's the worse for all this.

<sup>7</sup> Yours, by this hand :] This speech is not in the original quarto 1622. MALONE.

<sup>8</sup> No, my heart is turned to stone ; I strike it, and it hurts my hand.] This thought, as often as it occurs to Shakspeare, is sure to be received, and as often counteracts his *pathos*. So, in Antony and Cleopatra, Act IV. Sc. VIII. :

“ ——— throw my heart

“ Against the flint and hardness of my fault,

“ Which, being dried with grief, will break to powder,

“ And finish all foul thoughts.” STEEVENS.

<sup>9</sup> — O, she will sing the savageness out of a bear!] So, in Venus and Adonis :

“ ——— when he hath sung

“ *The tiger would be tame.*” MALONE.

OTH. O, a thousand, a thousand times:—And then, of so gentle a condition<sup>1</sup>!

IAGO. Ay, too gentle.

OTH. Nay, that's certain:—But yet the pity of it, Iago!—O, Iago, the pity of it, Iago!

IAGO. If you are so fond over her iniquity, give her patent to offend<sup>2</sup>; for, if it touch not you, it comes near nobody.

OTH. I will chop her into messes:—Cuckold me!

IAGO. O, 'tis foul in her.

OTH. With mine officer!

IAGO. That's fouler.

OTH. Get me some poison, Iago; this night:—I'll not expostulate with her, lest her body and beauty unprovide my mind again:—this night, Iago.

IAGO. Do it not with poison, strangle her in her bed, even the bed she hath contaminated.

OTH. Good, good: the justice of it pleases; very good.

IAGO. And, for Cassio,—let me be his undertaker: You shall hear more by midnight.

[*A Trumpet within.*]

OTH. Excellent good.—What trumpet is that same?

IAGO. Something from Venice, sure. 'Tis Lodovico,

Come from the duke: and, see, your wife is with him.

*Enter LODOVICO, DESDEMONA, and Attendants.*

LOD. 'Save you, worthy general<sup>3</sup>!

<sup>1</sup> — And then, of so gentle a CONDITION!] i. e. of so sweet a disposition. So, in King Henry V.: "Our tongue is rough, coz, and my *condition* is not smooth." MALONE.

<sup>2</sup> If you are so fond over her INIQUITY, GIVE HER PATENT TO OFFEND;] So, in King Edward III. a tragedy, 1596:

"Why then give *sin* a passport to offend." MALONE.

OTH. With all my heart, sir <sup>4</sup>.

LOD. The duke and senators of Venice greet you.  
[*Gives him a Packet.*]

OTH. I kiss the instrument of their pleasures.

[*Opens the Packet, and reads.*]

DES. And what's the news, good cousin Lodovico?

IAGO. I am very glad to see you, signior;  
Welcome to Cyprus.

LOD. I thank you: How does lieutenant Cassio?

IAGO. Lives, sir.

DES. Cousin, there's fallen between him and my lord

An unkind breach: but you shall make all well.

OTH. Are you sure of that?

DES. My lord?

<sup>3</sup> 'Save you, worthy general!'] The quarto reads, "*God save the worthy general.*" The alteration was probably made by the Master of the Revells. MALONE.

<sup>4</sup> With all my heart, sir.] This does not relate to what Lodovico has just said, but is spoken by Othello while he salutes him. MALONE.

I know not how the meaning of this speech can be ascertained, unless by reference to the salutation of Lodovico.

The distracted Othello, considering his own happiness at an end in this world, readily catches at the idea of future felicity suggested by the words—" 'Save you, general! "

In his present reply, therefore, he must be supposed to welcome the pious wish expressed on his behalf.

In *Measure for Measure*, two replies of Angelo, equally equivocal, are derived from similar premises:

"*Isab.* Heaven keep your honour safe!

"*Ang.* Amen!"

Again, at the conclusion of the same scene:

"*Isab.* 'Save your honour!

"*Ang.* From thee: even from thy virtue!"

If it be urged, that "*save you*" only means *preserve you in this world*, my sense of the passage will not be much weakened; as our protection—

"*Even here, upon this bank and shoal of time,*"  
depends on the Almighty. STEEVENS:

OTH. *This fail you not to do, as you will—*  
[Reads.]

LOD. He did not call; he's busy in the paper.  
Is there division 'twixt thy lord and Cassio?

DES. A most unhappy one; I would do much  
To atone them<sup>4</sup>, for the love I bear to Cassio.

OTH. Fire and brimstone!

DES. My lord?

OTH. Are you wise?

DES. What, is he angry?

LOD. 'May be, the letter mov'd him;  
For, as I think, they do command him home,  
Deputing Cassio in his government.

DES. By my troth, I am glad on't.

OTH. Indeed?

DES. My lord?

OTH. I am glad to see you mad.

DES. How, sweet Othello?

OTH. Devil! [Striking her.]

DES. I have not deserv'd this.

LOD. My lord, this would not be believ'd in  
Venice,

Though I should swear I saw it: 'Tis very much;  
Make her amends, she weeps.

OTH. O devil, devil!

If that the earth could teem with woman's tears<sup>5</sup>,

<sup>4</sup> — atone them,] Make them *one*; reconcile them. JOHNSON.

The expression is formed by the coalescence of the words *at one*, the verb to *set*, or some equivalent, being omitted. Thus, in the Acts: "— he showed himself to them as they strove, and would have *set* them *at one* again." And in The Beehive of the Romish Church: "— through which God is *made at one* with us, and hath forgiven us our sins." HENLEY.

See Coriolanus, Act IV. Sc. VI. MALONE.

<sup>5</sup> If that the earth could teem, &c.] If women's tears could impregnate the earth. By the doctrine of equivocal generation, new animals were supposed producible by new combinations of matter. See Bacon, [vol. iii. p. 70, edit. 1740.] JOHNSON.

Shakspeare here alludes to the fabulous accounts of crocodiles.



Each drop she falls <sup>6</sup> would prove a crocodile :—  
Out of my sight !

DES. I will not stay to offend you.  
[Going.

LOD. Truly an obedient lady :—  
I do beseech your lordship, call her back.

OTH. Mistress,——

DES. My lord ?

OTH. What would you with her, sir ?

LOD. Who, I, my lord ?

OTH. Ay ; you did wish, that I would make her  
turn :

Sir, she can turn, and turn, and yet go on,  
And turn again<sup>7</sup> ; and she can weep, sir, weep ;  
And she's obedient, as you say,—obedient,—  
Very obedient ;—Proceed you in your tears<sup>8</sup>.—

Each tear, says Othello, which falls from the false Desdemona, would generate a crocodile, the most deceitful of all animals, and whose own tears are proverbially fallacious. “ It is written,” says Bullokar, “ that he will weep over a man's head when he hath devoured the body, and then will eat up the head too. Wherefore in Latin there is a proverb, *crocodili lachrymæ*, crocodile's tears, to signify such tears as are fained, and spent only with intent to deceive, or doe harm.” *English Expositor*, 8vo. 1616. It appears from this writer, that a dead crocodile, “ but in perfect forme,” of about nine feet long, had been exhibited in London, in our poet's time. MALONE.

<sup>6</sup> Each drop she FALLS —] To *fall* is here a verb active. So, in *The Tempest* :

“ —— when I rear my hand, do you the like,

“ To *fall* it on Gonzalo.” STEEVENS.

<sup>7</sup> Sir, she can turn, &c.] So, in *King Henry VI. Part I.*

“ Done like a Frenchman ; *turn and turn again*.”

STEEVENS.

<sup>8</sup> — Proceed you in your tears.] I cannot think that the poet meant to make Othello bid Desdemona *to continue weeping*, which “ proceed you in your tears,” (as the passage is at present pointed) must mean. He rather would have said :

“ —— Proceed you in your tears ? ”

What ! will you still continue to be a hypocrite by a display of this *well-painted passion* ? WARNER.

I think the old punctuation the true one. MALONE.

Concerning this, sir,—O well-painted passion !  
 I am commanded home <sup>9</sup> :—Get you away ;  
 I'll send for you anon.—Sir, I obey the mandate,  
 And will return to Venice ;—Hence, avaunt !

[*Exit DESDEMONA.*

Cassio shall have my place <sup>1</sup>. And,—sir, to-night,  
 I do entreat that we may sup together.

You are welcome, sir, to Cyprus.—Goats and mon-  
 kies <sup>2</sup> ! [ *Exit.*

<sup>9</sup> I am commanded HOME :] Thus the folio. The quarto 1622 reads, perhaps better :

“ I am commanded *here*—Get you away,” &c.

The alteration, I suspect, was made, from the editor of the folio not perceiving that an abrupt sentence was intended.

MALONE.

*I am commanded here*, (without the least idea of an abrupt sentence,) may be an indignant sentiment of Othello :—“ I have an officer *here* placed over my head : I am now *under the command* of another :” i. e. of Cassio, to whom the government of Cyprus was just transferred. STEEVENS.

<sup>1</sup> Cassio shall have my place.] Perhaps this is addressed to Desdemona, who had just expressed her joy on hearing Cassio was deputed in the room of her husband. Her innocent satisfaction in the hope of returning to her native place, is construed by Othello into the pleasure she received from the advancement of his rival. STEEVENS.

<sup>2</sup> — Goats and monkies !] In this exclamation Shakspeare has shown great art. Iago, in the first scene in which he endeavours to awaken his suspicion, being urged to give some evident proof of the guilt of Cassio and Desdemona, tells him it were impossible to have ocular demonstration of it, though they should be “ as prime as *goats*, as hot as *monkies*.”—These words we may suppose, still ring in the ears of Othello, who being now fully convinced of his wife's infidelity, rushes out with this emphatick exclamation :—Iago's words were but too true ; now indeed I am convinced that they are as hot as “ *goats and monkies*.”

MALONE.

Though the words of Othello, cited by Mr. Malone, could not have escaped the deliberate reader's memory, a reference to a distant scene but ill agrees with the infuriation of Othello's mind. His fancy, haunted by still growing images of lewdness, would scarce have expressed its feelings in recollected phraseology.

STEEVENS.

L<sup>OD</sup>. Is this the noble Moor whom our full senate

Call—all-in-all sufficient?—This the noble nature  
Whom passion could not shake? whose solid virtue  
The shot of accident, nor dart of chance,  
Could neither graze, nor pierce<sup>3</sup>?

I<sup>AGO</sup>. He is much chang'd.

L<sup>OD</sup>. Are his wits safe? is he not light of brain?

I<sup>AGO</sup>. He is that he is; I may not breathe my  
censure.

What he might be,—if, what he might, he is not,—  
I would to heaven, he were.

L<sup>OD</sup>. What, strike his wife!

They were words which he was not likely to have forgotten.

BOSWELL.

<sup>3</sup> ——— whose solid virtue

The shot of ACCIDENT, nor dart of CHANCE,

Could neither GRAZE, nor pierce?] I cannot see, for my heart, the difference betwixt the shot of *accident* and dart of *chance*. The words and things they imply are purely synonymous; but that the poet intended two different things seems plain from the *discretive* adverb. Chance may afflict a man in some circumstances; but other distresses are to be accounted for from a different cause. I am persuaded our author wrote:

“The shot of *accident*, nor dart of *change*,” &c.

And, in a number of other places, our poet industriously puts these two words in opposition to each other. THEOBALD.

To *graze* is not merely to touch superficially, [as Dr. Warburton has stated,] but to strike not directly, not so as to bury the body of the thing striking in the matter struck.

Theobald trifles, as is usual. *Accident* and *chance* may admit a subtle distinction; *accident* may be considered as the *act*, and *chance* as the *power* or agency of fortune; as, It was by *chance* that this *accident* befel me. At least, if we suppose all corrupt that is inaccurate, there will be no end of emendation. JOHNSON.

I do not see the least ground for supposing any corruption in this passage. As *pierce* relates to the *dart of chance*, so *graze* is referred to the *shot of accident*. The expression is still used; we still say—he was *grazed* by a *bullet*.

For *graze*, Dr. Warburton arbitrarily substituted—*raze*.

MALONE.

*IAGO.* 'Faith; that was not so well; Yet 'would I  
knew,  
That stroke would prove the worst.

*LOD.* Is it his use?  
Or did the letters work upon his blood,  
And new-create this fault?

*IAGO.* Alas, alas!  
It is not honesty in me, to speak  
What I have seen and known. You shall observe  
him;  
And his own courses will denote him so,  
That I may save my speech: Do but go after,  
And mark how he continues.

*LOD.* I am sorry, that I am deceiv'd in him.  
[*Exeunt.*]

## SCENE II.

A Room in the Castle<sup>4</sup>.

*Enter OTHELLO and EMILIA.*

*OTH.* You have seen nothing then?

*EMIL.* Nor ever heard; nor ever did suspect.

<sup>4</sup> A Room in the Castle.] There are great difficulties in ascertaining the place of this scene. Near the close of it, Iago says to Desdemona, "Go *in*, and weep not," which would lead us to place it in the court before Othello's castle. These words may indeed be explained to mean, "Go *into* the supper-room" (though I do not think that the meaning); but immediately afterwards Roderigo enters, and converses with Iago, which decisively ascertains the scene not to be in Othello's house: for Roderigo, who had given the first intelligence to Brabantio of his daughter's flight, and had shortly afterwards drawn his sword on Othello and his partisans, certainly would not take the liberty of walking into his house at pleasure.

On the other hand, what Othello says early in the scene to Emilia—

"Leave procreants alone, and shut the door;"

OTH. Yes, you have seen Cassio and she together.

EMIL. But then I saw no harm; and then I heard

Each syllable, that breath made up between them.

OTH. What, did they never whisper?

EMIL. Never, my lord.

OTH. Nor send you out o'the way?

EMIL. Never.

OTH. To fetch her fan, her gloves, her mask, nor nothing?

EMIL. Never, my lord.

OTH. That's strange.

EMIL. I durst, my lord, to wager she is honest,  
Lay down my soul at stake: if you think other,  
Remove your thought; it doth abuse your bosom.  
If any wretch hath put this in your head,  
Let heaven requite it with the serpent's curse!  
For, if she be not honest, chaste, and true,  
There's no man happy; the purest of their wives<sup>5</sup>  
Is foul as slander.

OTH. Bid her come hither:—go.—

[Exit EMILIA.]

She says enough;—yet she's a simple bawd,  
That cannot say as much. This is a subtle whore,  
A closet-lock-and-key of villainous secrets:

and his subsequent address to her as he goes out, as decisively point out a room in Othello's castle as the place of the scene; and compel us to place the several interlocutors there, however inconsistent with Roderigo's entry, and Iago's address to Desdemona.

The truth is, that our poet and his audience, in this instance, as in many others, were content, from want of scenery, to consider the very same spot, at one and at the same time, as the outside and inside of a house. See *The Historical Account of the English Stage*, &c. vol. iii. MALONE.

<sup>5</sup> — of their wives —] Thus the folio. The quarto 1622 reads—*of her sex*. MALONE.

And yet she'll kneel, and pray ; I have seen her  
do't.

*Re-enter EMILIA, with DESDEMONA.*

*DES.* My lord, what is your will ?

*OTH.* Pray, chuck, come hither.

*DES.* What is your pleasure ?

*OTH.* Let me see your eyes ;  
Look in my face.

*DES.* What horrible fancy's this ?

*OTH.* Some of your function, mistress ;

[*To EMILIA.*

Leave procreants alone, and shut the door ;

Cough, or cry—hem, if any body come :

Your mystery, your mystery ;—nay, despatch.

[*Exit EMILIA.*

*DES.* Upon my knees, what doth your speech  
import ?

I understand a fury in your words,  
But not the words<sup>6</sup>.

*OTH.* Why, what art thou ?

*DES.* Your wife, my lord ; your true  
And loyal wife.

*OTH.* Come, swear it, damn thyself ;  
Lest, being like one of heaven, the devils them-  
selves

Should fear to seize thee : therefore be double-  
damn'd,

Swear—thou art honest.

*DES.* Heaven doth truly know it.

*OTH.* Heaven truly knows, that thou art false as  
hell.

*DES.* To whom, my lord ? with whom ? How am  
I false ?

<sup>6</sup> But not the words.] This line is added out of the first edition.  
POPE.

OTH. O Desdemona!—away! away! away!

DES. Alas, the heavy day!—Why do you weep?  
Am I the occasion of these tears, my lord?  
If, haply, you my father do suspect,  
An instrument of this your calling back,  
Lay not your blame on me; if you have lost him,  
Why, I have lost him too.

OTH. Had it pleas'd heaven  
To try me with affliction; had he rain'd  
All kinds of sores, and shames, on my bare head;  
Steep'd me in poverty to the very lips;  
Given to captivity me and my utmost hopes;  
I should have found in some part of my soul  
A drop of patience: but (alas!) to make me  
A fixed figure, for the time of scorn<sup>7</sup>

<sup>7</sup> — TIME of scorn, &c.] The reading of both the eldest quartos and the folio is—

“ — for the time of scorn.”

Mr. Rowe reads—*hand* of scorn; and succeeding editors have silently followed him.

I would (though in opposition to so many great authorities in favour of the change) continue to read with the old copy:

“ — the *time* of scorn.”

We call the hour in which we are to die, *the hour of death*—the time when we are to be judged—*the day of judgment*—the instant when we suffer calamity—*the moment of evil*; and why may we not distinguish the time which brings contempt along with it, by the title of *the time of scorn*? Thus, in King Richard III.:

“ Had you such leisure in *the time of death*? ”—

Again, in King Henry VI. Part III.:

“ To help king Edward in his *time of storm*? ”

Again, in Soliman and Perseda, 1599:

“ So sings the mariner upon the shore,

“ When he hath past the dangerous *time of storms*.”

Again, in Marston's *Insatiate Countess*, 1613:

“ I'll poison thee; with murder curbe thy paths,

“ And make thee know a *time of infamy*.”

Othello takes his idea from a clock. “To make me (says he) a fixed figure (on the dial of the world) for the hour of scorn to point and make a full stop at!

By *slow unmoving* finger our poet could have meant only—

To point his slow unmoving finger at,—  
O! O!

*so slow that its motion was imperceptible.* Thus, in Antony and Cleopatra the Messenger, describing the gait of the demure Octavia, says—

“ ——— she creeps ;

“ Her *motion* and her *station* are as one : ”

i. e. she moved so slowly, that she appeared as if she stood still.

STEEVENS.

Might not Shakspeare have written :

“ ——— for the scorn of time

“ To point his slow unmoving finger at—,”

i. e. the marked object for the contempt of all ages and all time.  
So, in Hamlet :

“ For who would bear the whips and *scorns of time*? ”

However, in support of the reading of the old copies, it may be observed, that our author has personified *scorn* in his 88th Sonnet :

“ When thou shalt be dispos'd to set me light,”

“ And place my merit in the *eye of scorn*—.”

The epithet *unmoving* may likewise derive some support from Shakspeare's 104th Sonnet, in which this very thought is expressed :

“ Ah ! yet doth beauty, like a *dial-hand*,

“ *Steal from his figure*, and *no pace perceiv'd* ;

“ So your sweet hue, which methinks *still doth stand*,

“ Hath motion, and mine eye may be deceiv'd.”

In the clocks of the last age there was, I think, in the middle of the dial-plate a figure of time, which, I believe, was in our poet's thoughts, when he wrote the passage in the text. [See Richard II. Act V. Sc. V.] STEEVENS.

The *finger* of the dial was the technical phrase. So, in Albovine King of the Lombards, by D'Avenant, 1629 :

“ Even as the *slow finger of the dial*

“ Doth in its *motion* circular remove

“ To distant figures—.”

D'Avenant was a great reader of Shakspeare, and probably had read his plays, according to the fashion of the time, in the folio, without troubling himself to look into the quarto copies.

*Unmoving* is the reading of the quarto 1622. The folio reads —and moving ; and this certainly agrees with the image presented and its counterpart, better than *unmoving*, which can be applied to a clock, only by licence of poetry, (*not appearing to move*,) and as applied to *scorn*, has but little force : to say nothing of the superfluous epithet *slow* ; for there needs no ghost to tell us, that that which is *unmoving* is *slow*. *Slow* implies some



Yet could I bear that too ; well, very well :  
 But there, where I have garner'd up my heart<sup>8</sup> ;  
 Where either I must live, or bear no life<sup>9</sup> ;  
 The fountain from the which my current runs,  
 Or else dries up ; to be discarded thence !  
 Or keep it as a cistern, for foul toads<sup>1</sup>  
 To knot and gender in !—turn thy complexion  
 there !

Patience, thou young and rose-lipp'd cherubin ;  
 Ay, there, look grim as hell<sup>2</sup> !

*DES.* I hope, my noble lord esteems me honest.

sort of motion, however little it may be, and therefore appears to me to favour the reading of the folio.

I have given the arguments on both sides, and, from respect to the opinion of others, have printed *unmoving*, though I am very doubtful whether it was the word intended by Shakspeare. The quarto 1622 has—*fingers* : the folio—*finger*. MALONE.

Perhaps we should read—*slowly moving finger at*. I should wish to reject the present reading, for even the word *slow* implies some degree of motion, though that motion may not be perceptible to the eye. *The time of scorn* is a strange expression, to which I cannot reconcile myself ; I have no doubt but it is erroneous, and wish we had authority to read—*hand* of scorn, instead of *time*. M. MASON.

<sup>8</sup> — garner'd up my heart ;] That is, *treasured* up ; the *garner* and the *fountain* are improperly conjoined. JOHNSON.

<sup>9</sup> Where either I must live, or bear no life ;] So, in King Lear :

“ Whereby we do exist, or cease to be.” STEEVENS.

<sup>1</sup> — a CISTERN, for foul toads, &c.] So, in Antony and Cleopatra :

“ So half my Egypt were submerg'd, and made

“ A cistern for scald snakes —.” STEEVENS.

<sup>2</sup> — turn thy complexion there ! &c.] At such an object do thou, *patience*, thyself *change colour* ; at this do thou, even thou, *rosy cherub* as thou art, *look as grim as hell*. The old editions and the new have it :

“ I here look grim as hell.”

I was written for *ay*, and not since corrected. JOHNSON.

Here in the old copies was manifestly an error of the press. See the line next but one above. Mr. Theobald made the correction. MALONE.

OTH. O, ay ; as summer flies are in the shambles,

That quicken even with blowing. O thou weed <sup>3</sup>,  
Who art so lovely fair, and smell'st so sweet,  
That the sense aches at thee.—'Would, thou had'st  
ne'er been born !

DES. Alas, what ignorant sin have I committed ?

OTH. Was this fair paper, this most goodly book,  
Made to write whore upon <sup>4</sup> ? What committed !  
Committed <sup>5</sup> !—O thou publick commoner !

<sup>3</sup> — O thou weed,] Dr. Johnson has, on this occasion, been unjustly censured for having stifled difficulties where he could not remove them. I would therefore observe, that Othello's speech is printed word for word from the folio edition, though the quarto reads:

“ O thou *black* weed !”

Had this epithet, *black*, been admitted, there would still have remained an incomplete verse in the speech : no additional beauty would have been introduced ; but instead of it, a paltry antithesis between the words *black* and *fair*. STEEVENS.

The quarto 1622 reads :

“ O thou *black* weed, *why* art so lovely fair ?

“ *Thou* smell'st so sweet, that the sense aches at thee,” &c.  
MALONE.

<sup>4</sup> Was this fair paper, &c.] Massinger has imitated this passage in *The Emperor of the East* :

“ ——— can you think

“ This master piece of heaven, this precious vellum

“ Of such a purity and virgin whiteness,

“ Could be design'd to have perjury and whoredom

“ In capital letters writ upon't ?” STEEVENS.

<sup>5</sup> Committed !] This, and the three following lines, are omitted in the first quarto. For the peculiar sense in which the word—*committed*, is here used, see *Lear*, Act III. Sc. XIV. See also, *Decker's Bell-man's Night Walkes*, &c.: “ But what doe they ? marrie, they doe that which the Constable should have done for them both in the streets ; that is to say, *commit*, *commit* !”

STEEVENS.

This word in Shakspeare's time, beside its general signification, seems to have been applied particularly to unlawful acts of love.—Hence perhaps it is so often repeated by Othello.

So, in *Sir Thomas Overbury's Characters*, (*A Very Woman*)

I should make very forges of my cheeks,  
That would to cinders burn up modesty,  
Did I but speak thy deeds.—What committed!  
Heaven stops the nose at it, and the moon  
                    winks!

The bawdy wind, that kisses all it meets<sup>o</sup>,  
Is hush'd within the hollow mine of earth,  
And will not hear it : What committed !—  
Impudent strumpet !

*DES.* By heaven you do me wrong.

*OTH.* Are not you a strumpet?

DES. No, as I am a christian :  
If to preserve this vessel for my lord <sup>7</sup>,  
From any other <sup>s</sup> foul unlawful touch,  
Be—not to be a strumpet, I am none.

OTH. What, not a whore?

*DES.* No, as I shall be saved.

$O_{TH}$ . Is it possible?

*DES.* O, heaven forgive us !

OTH. I cry you mercy, then?  
I took you for that cunning whore of Venice,  
That married with Othello.—You, mistress,

1614: "She *commits* with her ears for certain; after that, she may go for a maid, but she has been lain with in her understanding." The word is used in the same sense in King Lear:

"Commit not with man's sworn spouse."

Again, in Decker's *Honest Whore*, Part I.:

“ — if all *committees* stood in a rank,

"They'd make a lane, in which your shame might dwell."

MALONE.

<sup>6</sup> The bawdy wind, that kisses all it meets,] So, in *The Merchant of Venice* :

"Hugg'd and embraced by the strumpet wind." MALONE.

7 If to preserve this VESSEL for my lord,] This expression, as well as many others, our author has borrowed from the sacred writings: "— to possess his *vessel* in sanctification,"—1 Thess. iv. 4. MALONE.

<sup>8</sup> — any OTHER —] Thus the folio. The quarto reads—any  
*hatred*. STEEVENS.

*Re-enter EMILIA.*

That have the office opposite to Saint Peter,  
And keep the gate of hell; You! you! ay, you!  
We have done our course; there's money for your  
pains;

I pray you, turn the key, and keep our counsel.

[*Exit.*

*EMIL.* Alas, what does this gentleman conceive?

How do you, madam? how do you, my good lady?

*DES.* 'Faith, half asleep.

*EMIL.* Good madam, what's the matter with my lord?

*DES.* With who?

*EMIL.* Why, with my lord, madam.

*DES.* Who is thy lord<sup>9</sup>?

*EMIL.* He that is yours, sweet lady.

*DES.* I have none: Do not talk to me, Emilia;  
I cannot weep; nor answer I have none,  
But what should go by water<sup>1</sup>. Pr'ythee, to-night  
Lay on my bed my wedding sheets,—remember;—  
And call thy husband hither.

*EMIL.* Here is a change, indeed!

[*Exit.*

<sup>9</sup> Who is thy lord?] This, and the following speech, are omitted in the first quarto. STEEVENS.

<sup>1</sup> — answer I have none,

But what should GO BY WATER.] Camden has preserved an Epitaph on Queen Elizabeth, which concludes with a similar conceit:

“ I think the barge-men might with easier thighs

“ Have rowed her thither in her people's eyes :

“ For how-so-ere, thus much my thoughts have scann'd,

“ Sh'ad come by water, had she come by land.”

STEEVENS.

These lines are to be found in Decker's Wonderful Yeare, 1603, and probably were written by him. They are not as an epitaph.

REED.

*DES.* 'Tis meet I should be us'd so, very meet.  
How have I been behav'd, that he might stick  
The small'st opinion on my great'st abuse <sup>2</sup>?

*Re-enter EMILIA, with IAGO.*

*IAGO.* What is your pleasure, madam? How is  
it with you?

*DES.* I cannot tell. Those, that do teach young  
babes,

Do it with gentle means, and easy tasks:  
He might have chid me so; for, in good faith,  
I am a child to chiding.

*IAGO.* What's the matter, lady?

*EMIL.* Alas, Iago, my lord hath so bewhor'd her,  
Thrown such despite and heavy terms upon her,  
As true hearts cannot bear.

*DES.* Am I that name, Iago?

*IAGO.* What name, fair lady?

*DES.* Such as, she says, my lord did say I was.

*EMIL.* He call'd her, whore; a beggar, in his  
drink,

Could not have laid such terms upon his callet <sup>3</sup>.

<sup>2</sup> — on my great'st abuse?] This is the reading of the quarto 1622, which Dr. Johnson thought preferable to the reading of the folio—*on my least misuse?* MALONE.

<sup>3</sup> — upon his CALLET.] *Callet* is a lewd woman; so called (says Dr. Grey) from the French *calote*, which was a sort of head-dress worn by country girls. This head-dress is mentioned by Ben Jonson in his *Magnetick Lady*:

“The wearing the *callot*, the politick hood.”

The word is likewise found in *Cocke Lorelles Bote*, a satyre, bl. 1. printed by Wynkyn de Worde, no date:

“Yf he call her *calat*, she calleth hym knave agayne.”

On the books of the Stationers' Company is the following entry: “Recevyd of Alexandre Lucye for his lycence for printinge of a boke intituled the—orders of *Callets* or drabbys.” 1563.

STEEVENS.

“—such terms upon his *callet*.” This word is of great antiquity in the English language. Chaucer has it in his *Remedy of Love*:

*IAGO.* Why did he so ?

*DES.* I do not know ; I am sure, I am none such.

*IAGO.* Do not weep, do not weep ; Alas the day !

*EMIL.* Has she forsook so many noble matches,  
Her father, and her country, and her friends,  
To be call'd—where ? would it not make one weep ?

*DES.* It is my wretched fortune.

*IAGO.* Beshrew him for it !  
How comes this trick upon him ?

*DES.* Nay, heaven doth know.

*EMIL.* I will be hang'd, if some eternal villain,  
Some busy and insinuating rogue,  
Some cogging cozening slave, to get some office,  
Have not devis'd this slander ; I'll be hang'd else.

*IAGO.* Fye, there is no such man ; it is impossible.

*DES.* If any such there be, heaven pardon him !

*EMIL.* A halter pardon him ! and hell gnaw his  
bones !

Why should he call her, whore ? who keeps her  
company ?

What place ? what time ? what form ? what like-  
lihood ?

The Moor's abus'd by some most villainous knave <sup>4</sup>,  
Some base notorious <sup>5</sup> knave, some scurvy fellow :—

“ C, for *calet*, for of, we have O,

“ L, for leude, D, for demeanure,” &c. PERCY.

I meet with this word in the translation of Ariosto, 1591 :

“ And thus this old ill-favour'd spiteful *callet*—”

Harrington, in a note on that line, says that “ *callet* is a nickname used to a woman,” and that “ in Irish it signifies a *witch*.”

I have no faith in Dr. Grey's etymology of this word. *Calote* is a coif or light cap, worn by others beside country girls. MALONE.

Dr. Grey's etymology is taken from the Glossary to Urry's Chaucer. REED.

<sup>4</sup> — some MOST villainous knave,] Thus the folio. The quarto 1622 reads—some *outrageous* knave. MALONE.

<sup>5</sup> — notorious —] For *gross*, not in its proper meaning for *known*. JOHNSON.

O, heaven, that such companions<sup>6</sup> thou'dst unfold;  
And put in every honest hand a whip,  
To lash the rascal<sup>7</sup> naked through the world,  
Even from the east to the west!

*IAGO.* Speak within door<sup>8</sup>.

*EMIL.* O, fye upon him! some such squire he  
was,

That turn'd your wit the seamy side without<sup>9</sup>,  
And made you to suspect me with the Moor.

*IAGO.* You are a fool; go to.

*DES.* O good Iago,

What shall I do to win my lord again?  
Good friend, go to him; for, by this light of heaven,  
I know not how I lost him. Here I kneel<sup>1</sup>:—  
If e'er my will did trespass 'gainst his love,  
Either in discourse of thought, or actual deed<sup>2</sup>;

<sup>6</sup> — such COMPANIONS —] *Companion*, in the time of Shakespeare, was used as a word of contempt, in the same sense as *fellow* is at this day.

So, in *The Widow's Tears*, by Chapman, 1612: "How now, base *companion*?"

Again, in *The Spanish Tragedy*, 1605:

"And better 'tis, that *base companions* die,

"Than by their life to hazard our good haps." MALONE.

The same term of degradation occurs and is explained in *Julius Cæsar*. See Act IV. Sc. III. In *King Henry IV. Part II. Act II. Sc. IV.* Dol Tearsheet also says to Pistol:—"I scorn you, scurvy *companion*." STEEVENS.

<sup>7</sup> — the RASCAL —] Thus the quarto 1622; folio—*rascals*. Emilia first wishes that *all* base fellows were detected, and then that heaven would put a whip in every honest hand to punish in a signal manner that villainous knave, particularly in her thoughts, who had abused the too credulous Moor. MALONE.

<sup>8</sup> Speak within door.] Do not clamour so as to be heard beyond the house. JOHNSON.

<sup>9</sup> — the seamy side without,] That is, *inside out*. JOHNSON.

This idea has already occurred. In a former scene, Iago speaks of Roderigo as of one —

"Whom love hath turn'd almost the wrong side outward."

STEEVENS.

<sup>1</sup> Here I kneel: &c.] The first quarto omits these words and the rest of the speech. STEEVENS.

Or that mine eyes, mine ears, or any sense,  
 Delighted them in any other form ;  
 Or that I do not yet, and ever did,  
 And ever will,—though he do shake me off  
 To beggarly divorcement,—love him dearly,  
 Comfort forswear me ! Unkindness may do much ;  
 And his unkindness may defeat my life,  
 But never taint my love. I cannot say, whore ;  
 It does abhor me, now I speak the word ;  
 To do the act that might the addition earn,  
 Not the world's mass of vanity could make me.

*IAGO.* I pray you, be content ; 'tis but his humour ;

The business of the state does him offence,  
 And he does chide with you <sup>3</sup>.

*DES.* If 'twere no other,—

*IAGO.* It is but so, I warrant you. [*Trumpets.*  
 Hark, how these instruments summon to supper !  
 And the great messengers of Venice stay <sup>4</sup> :

<sup>2</sup> Either in DISCOURSE OF THOUGHT, or actual deed ;] Thus the old copies. So, in Hamlet :

“ O heaven ! a beast, that wants *discourse of reason*,  
 “ Would have mourn'd longer.”

The modern editors, following Mr. Pope, read—discourse, or thought. MALONE.

Notwithstanding the instance given in favour of the old reading, I suspect, on the authority of the following note, that Mr. Pope's correction is defensible. STEEVENS.

The three ways of committing sin mentioned in the Catholick catechisms are—in *thought, word, and deed*. C.

The same words remain in our Liturgy. STEEVENS.

<sup>3</sup> — and he does CHIDE WITH you.] This line is from the quarto 1622. STEEVENS.

To *chide with* was the phraseology of the time. We have the same phrase in Shakspeare's 111th Sonnet :

“ O for my sake do you *with fortune chide*.” MALONE.

The same phrase indeed occurs in p. 302, but perhaps with a somewhat different construction :

“ And *chides with* thinking.” STEEVENS.

<sup>4</sup> And the great messengers of Venice stay :] Thus the quarto. The folio poorly reads :

“ The messengers of Venice stay *the meat*.” STEEVENS.



Go in, and weep not ; all things shall be well.

[*Exeunt DESDEMONA and EMILIA.*]

*Enter RODERIGO.*

How now, Roderigo ?

ROD. I do not find, that thou deal'st justly with me.

IAGO. What in the contrary ?

ROD. Every day thou doff'st me with some device, Iago ; and rather (as it seems to me now,) keep'st from me all conveniency, than suppliest me with the least advantage of hope. I will, indeed, no longer endure it : Nor am I yet persuaded, to put up in peace what already I have foolishly suffered.

IAGO. Will you hear me, Roderigo ?

ROD. 'Faith, I have heard too much ; for your words, and performances, are no kin together.

IAGO. You charge me most unjustly.

ROD. With nought but truth. I have wasted myself out of my means. The jewels you have had from me, to deliver to Desdemona, would half have corrupted a votarist : You have told me—she has received them, and returned me expectations and comforts of sudden respect and acquittance<sup>5</sup> ; but I find none.

IAGO. Well ; go to ; very well.

ROD. Very well ! go to ! I cannot go to, man ; nor 'tis not very well : By this hand, I say, it is very scurvy ; and begin to find myself fobbed in it.

IAGO. Very well.

<sup>5</sup> — and ACQUITTANCE ;] This is the reading of the original quarto 1622. The folio reads—and acquaintance.

Acquittance is requital. So, in King Henry V. :

“ And shall forget the office of our hand

“ Sooner than 'quittance of desert and merit.” MALONE.

*ROD.* I tell you, 'tis not very well. I will make myself known to Desdemona: If she will return me my jewels, I will give over my suit, and repent my unlawful solicitation; if not, assure yourself, I will seek satisfaction of you.

*IAGO.* You have said now.

*ROD.* Ay, and I have said nothing, but what I protest intendment of doing.

*IAGO.* Why, now I see there's mettle in thee; and even, from this instant, do build on thee a better opinion than ever before. Give me thy hand, Roderigo: Thou hast taken against me a most just exception; but, yet, I protest, I have dealt most directly in thy affair.

*ROD.* It hath not appeared.

*IAGO.* I grant, indeed, it hath not appeared; and your suspicion is not without wit and judgment<sup>6</sup>. But, Roderigo, if thou hast that within thee indeed, which I have greater reason to believe now than ever,—I mean, purpose, courage, and valour,—this night show it: if thou the next night following enjoyest not Desdemona, take me from this world with treachery, and devise engines for my life<sup>7</sup>.

*ROD.* Well, what is it? is it within reason, and compass?

*IAGO.* Sir, there is especial commission<sup>8</sup> come from Venice, to depute Cassio in Othello's place.

<sup>6</sup> — your suspicion is not without WIT and JUDGMENT.] Shakspeare knew well, that most men like to be flattered on account of those endowments in which they are most deficient. Hence Iago's compliment to this *snipe* on his sagacity and shrewdness.

MALONE.

<sup>7</sup> — take me from this world with treachery, and devise ENGINES for my life, &c.] To *déviser engines*, seems to mean, to contrive racks, tortures, &c. RITSON.

So, in King Lear:

“ — like an *engine*, wrench'd my frame of nature.”

STEEVENS.

ROD. Is that true? why, then Othello and Desdemona return again to Venice.

IAGO. O, no; he goes into Mauritania, and takes away with him the fair Desdemona, unless his abode be lingered here by some accident; wherein none can be so determinate, as the removing of Cassio.

ROD. How do you mean—removing of him?

IAGO. Why, by making him incapable of Othello's place; knocking out his brains.

ROD. And that you would have me do?

IAGO. Ay; if you dare do yourself a profit, and a right. He sups to-night with a harlot<sup>9</sup>, and thither will I go to him;—he knows not yet of his honourable fortune: if you will watch his going thence, (which I will fashion to fall out between twelve and one,) you may take him at your pleasure; I will be near to second your attempt, and he shall fall between us. Come, stand not amazed at it, but go along with me; I will show you such a necessity in his death, that you shall think yourself bound to put it on him. It is now high supper-time<sup>1</sup>, and the night grows to waste<sup>2</sup>: about it.

<sup>8</sup> — there is ESPECIAL commission—] Shakspeare probably wrote—a *special*— MALONE.

<sup>9</sup> He sups to-night with a HARLOT,] The folio reads—a *harlotry*, which may be right. Our author has the expression—"a peevish self-will'd *harlotry*," in two plays. RITSON.

<sup>1</sup> — It is now HIGH supper-time,] I believe we should read:

"It is now *nigh* supper-time—" M. MASON.

The old reading is the true one. There is no phrase more common than—"high time to go to bed—to get up," &c. *High* time, is *full*, *complete* time.

Thus Spenser, in his Fairy Queen:

"High time now 'gan it wax for Una fair

"To think of those her-captive parents——."

Again:

"High time it is this war now ended were."

Clarendon is frequent in his use of this expression. STEEVENS.

<sup>2</sup> — and the night grows to WASTE:] I suppose Iago means to say, that *it is near midnight*. Perhaps we ought to print—*waist*.

ROD. I will hear further reason for this.

IAGO. And you shall be satisfied. [Exeunt.

### SCENE III.

Another Room in the Castle.

Enter OTHELLO, LODOVICO, DESDEMONA, EMILIA,  
and Attendants.

LOD. I do beseesh you, sir, trouble yourself no further.

OTH. O, pardon me; 'twill do me good to walk.

LOD. Madam, good night; I humbly thank your ladyship.

DES. Your honour is most welcome.

OTH. Will you walk, sir?—

O,—Desdemona,—

DES. My lord?

OTH. Get you to bed on the instant; I will be returned forthwith: dismiss your attendant there; look, it be done.

DES. I will, my lord.

[Exeunt OTHELLO, LODOVICO, and Attendants.

EMIL. How goes it now? he looks gentler than he did.

DES. He says, he will return incontinent;

Both the old copies, the quarto 1622, and the folio 1623, read—*wast*, which was the old spelling of *waist*.

So, Hamlet:

“In the dead *wast* [*waist*] and middle of the night.”

See note on that passage, vol. vii. p. 209, n. 6.

See also, *The Puritan*, a comedy, 1607:

“\_\_\_\_\_ ere the day

“Be spent to the *girdle*, thou shalt be free.”

The words, however, may only mean—the night is *wasting apace*.

MALONE.

The last is certainly the true explanation. So, in *Julius Cæsar*:

“Sir, March is *wasted* fourteen days.” STEEVENS.

He hath commanded me to go to bed,  
And bade me to dismiss you.

EMIL. Dismiss me !

DES. It was his bidding ; therefore, good Emilia,  
Give me my nightly wearing, and adieu ;  
We must not now displease him.

EMIL. I would, you had never seen him !

DES. So would not I ; my love doth so approve  
him,  
That even his stubbornness, his checks, and  
frowns,—

Pr'ythee, unpin me,—have grace and favour in them.

EMIL. I have laid those sheets you bade me on  
the bed.

DES. All's one ;—Good father<sup>3</sup> ! how foolish are  
our minds !—

If I do die before thee, pr'ythee, shroud me  
In one of those same sheets.

EMIL. Come, come, you talk.

DES. My mother had a maid call'd—Barbara ;  
She was in love ; and he, she lov'd, prov'd mad,  
And did forsake her<sup>4</sup> : she had a song of—willow,  
An old thing 'twas, but it express'd her fortune,  
And she died singing it : That song, to-night,  
Will not go from my mind ; I have much to do,

<sup>3</sup> — Good father !] Thus the folio. The quarto 1622 reads  
—all's one, good *faith*. MALONE.

<sup>4</sup> — and he, she lov'd, prov'd mad,  
And did forsake her :] I believe that *mad* only signifies *wild*,  
*frantick*, *uncertain*. JOHNSON.

*Mad*, in the present instance, ought to mean—*inconstant*.

RITSON.

We still call a wild giddy girl a *mad-cap* : and, in The First  
Part of King Henry VI. are mentioned :

“ *Mad*, natural graces that extinguish art.”

Again, in The Two Gentlemen of Verona :

“ Come on, you *mad-cap*.”

Again, in Love's Labour's Lost : “ Do you hear, my *mad* wenches ? ”

STEEVENS.

But to go hang my head <sup>5</sup> all at one side,  
And sing it like poor Barbara. Pr'ythee, despatch.

EMIL. Shall I go fetch your night-gown?

DES. No, unpin me here.—

This Lodovico is a proper man.

EMIL. A very handsome man.

DES. And he speaks well.

EMIL. I know a lady in Venice, who would have walked barefoot to Palestine, for a touch of his nether lip.

I.

DES. *The poor soul*<sup>6</sup> *sat sighing*<sup>7</sup> *by a sycamore tree,* [Singing.

*Sing all a green willow*<sup>8</sup>;  
*Her hand on her bosom, her head on her knee,*  
*Sing willow, willow, willow:*

<sup>5</sup> — I have much to do,

But to go hang my head —] I have much *ado to do any thing* but hang my head. We might read:

“Not to go hang my head.”

This is perhaps the only insertion made in the latter editions which has improved the play. The rest seem to have been added for the sake of amplification, or of ornament. When the imagination had subsided, and the mind was no longer agitated by the horror of the action, it became at leisure to look round for specious additions. This addition is natural. Desdemona can at first hardly forbear to sing the song; she endeavours to change her train of thoughts, but her imagination at last prevails, and she sings it. JOHNSON.

From *I have much to do*, to *Nay, that's not next*, was inserted after the first edition, as was likewise the remaining part of the song. STEEVENS.

<sup>6</sup> *The poor soul*, &c.] This song, in two parts, is printed in a late collection of old ballads; the lines preserved here differ somewhat from the copy discovered by the ingenious collector.

JOHNSON.

<sup>7</sup> — *sat SIGHING* —] The folio reads—*singing*. The passage, as has been already observed, is not in the original copy printed in 1622. The reading of the text is taken from a quarto of no authority printed in 1630. *Sighing*, as Mr. Steevens has observed, is also the reading in the black-letter copy of this ballad, in the

*The fresh streams<sup>9</sup> ran by her, and murmur'd her  
moans;*

*Sing willow, &c.*

*Her salt tears fell from her, and soften'd the  
stones;*

Lay by these :

*Sing willow, willow, willow;*

Pr'ythee, hie thee ; he'll come anon.—

*Sing all a green willow must be my garland.*

## II.

*Let nobody blame him, his scorn I approve<sup>1</sup>,—*

Nay, that's not next.—Hark ! who is it that knocks?

*EMIL.* It is the wind.

Pepys Collection, which Dr. Percy followed. See *The Reliques of Ancient English Poetry*, vol. i. 192. MALONE.

<sup>8</sup> *Sing all a green willow ; &c.*] In the Gallery of Gorgious Inuentions, &c. 4to. 1578, there is also a song to which the burden is—

“ Willow, willow, willow, sing all of green willow ;

“ Sing all of greene willow shall be my garland.”

Sig. L. ii. STEEVENS.

<sup>9</sup> *The fresh streams, &c.*] These lines are formed with some additions from two couplets of the original song :

“ *The cold streams ran by him, his eyes wept apace ;*

“ *O willow, &c.*

“ *The salt tears fell from him, which drowned his face ;*

“ *O willow, &c.*

“ *The mute birds sate by him, made tame by his mones ;*

“ *O willow, &c.*

“ *The salt tears fell from him, which soften'd the stones.*”

MALONE.

<sup>1</sup> *Let nobody blame him, his scorn I approve,*] In the original :

“ *Let nobody blame me, her scorn I do prove,*

“ *O willow, &c.*

“ *She was born to be fair ; I to die for her love.*”

MALONE.

*DES.* I call'd my love, false love<sup>2</sup>; but what said he then?

*Sing willow, &c.*

*If I court no women, you'll couch with no men*<sup>3</sup>.

So, get thee gone; good night. Mine eyes do itch; Doth that bode weeping?

*EMIL.* 'Tis neither here nor there.

*DES.* I have heard it said so<sup>4</sup>.—O, these men, these men!—

Dost thou in conscience think,—tell me, Emilia,—That there be women do abuse their husbands In such gross kind?

*EMIL.* There be some such, no question.

*DES.* Would'st thou do such a deed for all the world?

*EMIL.* Why, would not you?

*DES.* No, by this heavenly light!

*EMIL.* Nor I neither by this heavenly light; I might do't as well i'the dark.

*DES.* Would'st thou do such a deed for all the world?

*EMIL.* The world is a huge thing: 'Tis a great price

For a small vice.

*DES.* Good troth, I think thou would'st not.

*EMIL.* By my troth, I think I should; and un-

<sup>2</sup> *I call'd my love, false love;*] This couplet is not in the ballad, which is the complaint, not of a woman forsaken, but of a man rejected. These lines were properly added when it was accommodated to a woman. JOHNSON.

<sup>3</sup> — *you'll couch with no men.*] This verb is found also in *The Two Noble Kinsmen*, 1634:

“ — O, if thou couch

“ But one night with her——.” MALONE.

It is used likewise in *The Merchant of Venice*:

“ — couching with the lawyer's clerk.” STEEVENS.

<sup>4</sup> *I have heard it said so.*] This, as well as the following speech, is omitted in the first quarto. STEEVENS.



do't, when I had done. Marry, I would not do such a thing for a joint-ring<sup>5</sup>; nor for measures of lawn; nor for gowns, petticoats, nor caps, nor any petty exhibition: but, for the whole world,—Why, who would not make her husband a cuckold, to make him a monarch? I should venture purgatory for't.

*DES.* Beshrew me, if I would do such a wrong for the whole world.

*EMIL.* Why, the wrong is but a wrong i'the world; and, having the world for your labour, 'tis a wrong in your own world, and you might quickly make it right.

*DES.* I do not think there is any such woman.

*EMIL.* Yes, a dozen; and as many  
To the vantage<sup>6</sup>, as would store the world they  
play'd for.

But, I do think<sup>7</sup>, it is their husbands' faults,  
If wives do fall: Say, that they slack their duties,  
And pour our treasures into foreign laps<sup>8</sup>;

<sup>5</sup> — for a JOINT-RING;] Anciently a common token among lovers. They are mentioned by Burton in his *Anatomy of Melancholy*, edit. 1632, 544: "With tokens, hearts divided, and *halfe rings*."

The nature of these rings will be best explained by a passage in Dryden's *Don Sebastian*:

"—— a curious artist wrought them,

"With *joints* so close as not to be perceiv'd;

"Yet are they both each other's counterpart:

"Her part had Juan inscrib'd, and his had Zayda,

"(You know those names are theirs) and, in the midst,

"A heart divided in two halves was plac'd.

"Now if the rivets of those rings inclos'd,

"Fit not each other, I have forg'd this lye:

"But if they *join*, you must for ever part." STEEVENS.

<sup>6</sup> To the vantage,] i. e. to boot, over and above. STEEVENS.

<sup>7</sup> But, I do think, &c.] The remaining part of this speech is omitted in the first quarto. STEEVENS.

<sup>8</sup> And pour our treasures into foreign laps;] So, in our author's 142d Sonnet:

"Robb'd others beds' revenues of their rents." MALONE.

Or else break out in peevish jealousies,  
 Throwing restraint upon us; or, say, they strike us,  
 Or scant our former having<sup>9</sup> in despite;  
 Why, we have galls; and, though we have some  
     grace,  
 Yet we have some revenge. Let husbands know,  
 Their wives have sense like them<sup>1</sup>: they see, and  
     smell,  
 And have their palates both for sweet and sour,  
 As husbands have. What is it that they do,  
 When they change us for others? Is it sport?  
 I think, it is; And doth affection breed it?  
 I think, it doth; It's frailty, that thus errs?  
 It is so too: And have not we affections?  
 Desires for sport? and frailty, as men have?  
 Then, let them use us well: else, let them know,  
 The ills we do, their ills instruct us so<sup>2</sup>.

*DES.* Good night, good night: Heaven me such  
     usage send<sup>3</sup>,  
 Not to pick bad from bad; but, by bad, mend!  
[*Exeunt.*

<sup>9</sup> — our former having —] Our former allowance of expence.  
JOHNSON.

<sup>1</sup> — have SENSE like them:] *Sense* is used here, as in *Hamlet*, for *sensation*, or *sensual appetite*. See vol. vii. p. 394, n. 2.  
MALONE.

<sup>2</sup> — instruct us so.] Mr. Malone, in the following note, has described and rejected a correction which I have received on the authority of the following passage in *Pericles*. Till this instant I had supposed this passage itself to need amendment:

“Your honour and your goodness *teach* me to it.”

Perhaps no rhyme was intended. STEEVENS.

“—instruct us so.” i. e. *so to do*. This passage, [in *Othello*,] as has been already observed, is not in the quarto 1622. The reading of my text [*so*] is that of the folio 1623. The modern editors, following an alteration made by the editor of the second folio, read—instruct us *to*. Our poet, for the sake of rhyme, often uses an uncommon phraseology; I have therefore adhered to the authentick copy. MALONE.

<sup>3</sup> — Heaven me such USAGE send,] Such *uses* is the reading of

## ACT V. SCENE I.

A Street.

*Enter IAGO and RODERIGO.*

*IAGO.* Here, stand behind this bulk; straight will he come:

Wear thy good rapier bare, and put it home;  
Quick, quick; fear nothing; I'll be at thy elbow:  
It makes us, or it mars us; think on that,  
And fix most firm thy resolution.

*ROD.* Be near at hand; I may miscarry in't.

*IAGO.* Here, at thy hand; be bold, and take thy sword. [*Retires to a little distance.*]

*ROD.* I have no great devotion to the deed;  
And yet he has given me satisfying reasons:—  
'Tis but a man gone:—forth, my sword; he dies. [*Goes to his stand.*]

*IAGO.* I have rubb'd this young quat almost to the sense,  
And he grows angry<sup>4</sup>. Now, whether he kill Cassio,

the folio, and of the subsequent editions; but the old quarto has,—such *usage* send. *Usage* is an old word for *custom*, and, I think, better than *uses*. JOHNSON.

<sup>4</sup> I have rubb'd this young QUAT almost to the sense,

And he grows angry.] This is a passage much controverted among the editors. Sir T. Hanmer reads *quab*, a *gudgeon*; not that a *gudgeon* can be *rubbed* to much *sense*, but that a man grossly deceived is often called a *gudgeon*. Mr. Upton reads—*quail*, which he proves, by much learning, to be a very choleric bird. Dr. Warburton retains *gnat*, which is found in the early quarto. Theobald would introduce *knot*, a small bird of that name. I have followed the text of the folio, and third and fourth quartos.

A *quat* in the midland counties is a *pimple*, which by rubbing is made to smart, or is *rubbed to sense*. Roderigo is called a *quat* by the same mode of speech, as a low fellow is now termed

Or Cassio him, or each do kill the other,  
 Every way makes my gain<sup>5</sup>: Live Roderigo,  
 He calls me to a restitution large  
 Of gold, and jewels, that I bobb'd from him<sup>6</sup>,  
 As gifts to Desdemona;  
 It must not be: if Cassio do remain,

in low language a *scab*. To rub to the sense, is to rub to the quick. JOHNSON.

The same explanation appeared in The British Magazine, p. 425, in the year 1748. REED.

So, in The Devil's Law Case, 1623: "O young *quat*! incontinence is plagued in all creatures in the world."

Again, in Decker's Gul's Hornbook, 1609: "—whether he be a *yong quat* of the first yeeres revennew, or some austere and sullen-fac'd steward," &c.

Such another thought occurs in Ben Jonson's Catiline:

"— must have their disgraces still new *rubb'd*,

"To make them smart," &c.

Again, in the Preface to Robert Dallington's Method of Travel, shewed by taking the View of France, as it stood in the Yeare of our Lord, 1598: "—and be assured that where it *rubbeth* the French itche till it smart," &c.

Again, in Chapman's translation of Homer's Batrachomachia:

"And this it is that *rubbs* the angry sore

"Of my offence——." STEEVENS.

<sup>5</sup> — my GAIN —] The quartos read—my *game*. STEEVENS.

<sup>6</sup> — that I BOBB'D from him,] That I *fool'd* him out of. A *bob* formerly signified a mock, or jeer. Cole renders it in his Dictionary, 1679, by *sanna*, as he does *bobb'd* by *illusus*.

So, in Turberville's Songs and Sonnets:

"A schollar skillde in Virgil's verse,

"And reading of his booke

"Arma virumque that begins,

"Was caught in Cupid's hooke.

"At length to mariage flat he fell,

"When wedding-day was doon,

"To play her pranks, and *bob* the foole,

"The shrowish wife begoon." MALONE.

To *bob* for fish is likewise a technical term among those who delight in angling. Thus, in a well-known line describing a giant's occupation:

"He sat upon a rock, and *bobb'd* for whales." STEEVENS.

He hath a daily beauty in his life,  
That makes me ugly ; and, besides, the Moor  
May unfold me to him ; there stand I in much  
peril :

No, he must die :—But so, I hear him coming.

*Enter CASSIO.*

ROD. I know his gait, 'tis he ;—Villain, thou diest.

[*Rushes from his post, and makes a pass at CASSIO.*

CAS. That thrust had been mine enemy indeed,  
But that my coat is better than thou think'st ;  
I will make proof of thine.

[*Draws, and wounds RODERIGO.*

ROD. O, I am slain !

[*IAGO rushes from his post, cuts CASSIO behind in the Leg<sup>7</sup>, and exit.*

CAS. I am maim'd for ever :—Help, ho ! murder !  
murder !

[*Falls.*

*Enter OTHELLO, at a distance.*

OTH. The voice of Cassio :—Iago keeps his  
word.

ROD. O, villain that I am !

OTH. Hark ! 'tis even so.

CAS. O, help ! ho ! light ! a surgeon !

OTH. 'Tis he ;—O brave Iago, honest, and just,  
That hast such noble sense of thy friend's wrong !  
Thou teachest me,—Minion, your dear lies dead,  
And your fate hies apace<sup>8</sup> :—Strumpet, I come :  
Forth of my heart<sup>9</sup> those charms, thine eyes, are  
blotted ;

<sup>7</sup> — in the leg,] Iago maims Cassio in his leg, in consequence of what he had just heard him say, from which he supposed that his body was defended by some secret armour. MALONE.

<sup>8</sup> And your fate hies apace:] Thus the first quarto. The second quarto and the folio read—And your *unblest* fate hies.

Thy bed, lust-stain'd, shall with lust's blood be spotted. [Exit OTHELLO.]

*Enter LODOVICO and GRATIANO, at a distance.*

CAS. What, ho! no watch? no passage<sup>1</sup>? murder! murder!

GRA. 'Tis some mischance; the cry is very direful.

CAS. O, help!

LOD. Hark!

ROD. O wretched villain!

LOD. Two or three groans;—it is a heavy night<sup>2</sup>: These may be counterfeits; let's think't unsafe

<sup>9</sup> Forth of my heart, &c.] Thus the first quarto. The folio reads—*For off*. STEEVENS.

Mr. Whalley observes to me that the reading of the quarto is the true one. *Forth* signifies both *out* and *from*. So, in Hamlet:

“*Forth* at your eyes your spirits wildly peep.”

Again, in Jonson's Volpone:

“*Forth* the resolved corners of his eyes.”

Mr. Henley has also made the same observation, and in proof of it produced the following passages from King Richard III.:

“I clothe my naked villainy

“With old odd ends, stol'n *forth* of holy writ.”

Again:

“Faith, none but Humphrey Houre, that call'd your grace,

“To breakfast once, *forth of* my company.” REED.

*For off* [once proposed by Mr. Steevens] is the conjectural reading introduced by the editor of the second folio, and is one of a thousand proofs of capricious alterations made in that copy, without any regard to the most ancient editions. The original reading is undoubtedly the true one. So, in Mount Tabor, or the Private Exercises of a Penitent Sinner, 1639: “—whilst all this was acting, there came *forth of* another door at the farthest end of the stage, two old men,” &c. MALONE.

<sup>1</sup> — no passage?] No passengers? nobody going by?

JOHNSON.

So, in The Comedy of Errors:

“Now in the stirring *passage* of the day.” STEEVENS.

<sup>2</sup> — a heavy night:] A *thick cloudy* night, in which an ambush may be commodiously laid. JOHNSON.

So, in Measure for Measure:

“Upon the *heavy* middle of the night.” STEEVENS.

To come in to the cry, without more help.

ROD. No body come ? then shall I bleed to death

*Enter IAGO, with a Light.*

LOD. Hark !

GRA. Here's one comes in his shirt, with light and weapons.

IAGO. Who's there ? whose noise is this, that cries on murder<sup>3</sup> ?

LOD. We do not know.

IAGO. Did you not hear a cry ?

CAS. Here, here ; for heaven's sake, help me.

IAGO. What's the matter ?

GRA. This is Othello's ancient, as I take it.

LOD. The same indeed ; a very valiant fellow.

<sup>3</sup> — whose noise is this, that cries on murder ?] Thus the quarto 1622, and the folio 1623 ; and such was the phraseology of Shakspeare's age. So, in *Eastward Hoe*, a comedy, 1605 :

" Who *cries on murder* ? lady, was it you ? "

That line is a parody on one in *The Spanish Tragedy*.—To *cry on*, as Dr. Johnson has observed in a note on *Hamlet*, vol. vii. p. 517, is to exclaim against. The editor of the second folio, who altered whatever he did not understand, for *cries on*, substituted *cries out*, and has been followed by all the modern editors.

MALONE.

To " *cry on* " any thing, is not, I believe, a phrase more ancient than to " *cry out* " on any thing. In *King Henry IV.* Part II. these prepositions act together in one line :

" And that same word even now *cries out on us*."

Perhaps they would both also have been employed in the passage under consideration, but that the structure of our author's verse required only one of them.—I mention these circumstances, that the enormous guilt of the second folio, and its copiers, may be in some degree extenuated. STEEVENS.

The ignorance of the editor of the second folio (not his enormous guilt), and the carelessness of those who followed him, are not at all extenuated by this remark. The question is, whether *cry on* was not a phrase of Shakspeare's time, which it is proved to have been ; and therefore need not have been altered. Shakspeare might indeed have written *cry out on* ; but he did not so write ; and the text would not have been disturbed if the person who made the alteration had understood his language. MALONE.

*IAGO.* What are you here that cry so grievously ?

*CAS.* Iago ? O, I am spoil'd, undone by villains !  
Give me some help.

*IAGO.* O me, lieutenant ! what villains have done  
this ?

*CAS.* I think, that one of them is hereabout,  
And cannot make away.

*IAGO.* O treacherous villains !—  
What are you there ? come in, and give some help.

[*To LODOVICO and GRATIANO.*]

*ROD.* O, help me here !

*CAS.* That's one of them.

*IAGO.* O murderous slave ! O villain !  
[*IAGO stabs RODERIGO.*]

*ROD.* O damn'd Iago ! O inhuman dog !—

O ! O ! O ! [Dies.]

*IAGO.* Kill men i'the dark !—Where be these  
bloody thieves ?—

How silent is this town !—Ho ! murder ! murder !  
What may you be ? are you of good, or evil <sup>4</sup> ?

*LOD.* As you shall prove us, praise us.

*IAGO.* Signior Lodovico ?

*LOD.* He, sir.

*IAGO.* I cry you mercy ; Here's Cassio hurt  
By villains.

*GRA.* Cassio ?

*IAGO.* How is it, brother ?

*CAS.* My leg is cut in two.

*IAGO.* Marry, heaven forbid !—  
Light, gentlemen ; I'll bind it with my shirt.

*Enter BIANCA.*

*BIAN.* What is the matter, ho ? who is't that  
cry'd ?

<sup>4</sup> — are you of good, or evil ?] So, in Hamlet :

“ Art thou a spirit of health ? or goblin damn'd ? ”

STEEVENS.



*IAGO.* Who is't that cry'd ?

*BIAN.* O my dear Cassio ! my sweet Cassio !  
O Cassio ! Cassio ! Cassio !

*IAGO.* O notable strumpet !—Cassio, may you suspect  
Who they should be, that have thus mangled you ?

*CAS.* No.

*GRA.* I am sorry, to find you thus : I have been  
to seek you.

*IAGO.* Lend me a garter <sup>5</sup> : So.—O, for a chair,  
To bear him easily hence !

*BIAN.* Alas, he faints :—O Cassio ! Cassio !  
Cassio !

*IAGO.* Gentlemen all, I do suspect this trash  
To be a party in this injury <sup>6</sup>.—

Patience a while, good Cassio.—Come, come ;

Lend me a light.—Know we this face, or no ?

Alas ! my friend, and my dear countryman <sup>7</sup>,  
Roderigo ? no :—Yes, sure ; O heaven ! Roderigo.

*GRA.* What, of Venice ?

*IAGO.* Even he, sir ; did you know him ?

*GRA.*

Know him ? ay.

*IAGO.* Signior Gratiano ? I cry you gentle pardon ;  
These bloody accidents must excuse my manners,  
That so neglected you.

*GRA.* I am glad to see you.

*IAGO.* How do you, Cassio ?—O, a chair, a chair !

*GRA.* Roderigo !

*IAGO.* He, he, 'tis he :—O, that's well said ;—  
the chair :—

[*A Chair brought in.*]

Some good man bear him carefully from hence ;

<sup>5</sup> Lend me a garter, &c.] This speech is omitted in the first quarto. STEEVENS.

<sup>6</sup> To be a party in this injury,] Thus the folio. The quarto 1622 reads—to bear a part in this. STEEVENS.

<sup>7</sup> Alas ! my friend, and my dear COUNTRYMAN,] This passage incontestably proves that Iago was meant for a *Venetian*.

STEEVENS.



Do you see, gentlemen ? nay, guiltiness will speak,  
Though tongues were out of use <sup>2</sup>.

*Enter EMILIA.*

*EMIL.* 'Las, what's the matter ; what's the matter, husband ?

*IAGO.* Cassio hath here been set on in the dark,  
By Roderigo, and fellows that are scap'd ;  
He's almost slain, and Roderigo dead.

*EMIL.* Alas, good gentleman ! alas, good Cassio !

*IAGO.* This is the fruit of whoring.—Pr'ythee,  
Emilia,

Go know of Cassio where he supp'd to-night <sup>3</sup> :—  
What, do you shake at that ?

*BIAN.* He supp'd at my house ; but I therefore  
shake not.

*IAGO.* O, did he so ? I charge you, go with me.

*EMIL.* Fye, fye upon thee, strumpet !

<sup>2</sup> ——— guiltiness will speak,

Though tongues were out of use.] So, in Hamlet :

“ For murder, though it have no tongue, will speak

“ With most miraculous organ.” STEEVENS.

<sup>3</sup> — Pr'ythee, Emilia,

Go know of Cassio where he supp'd to-night :] In the last scene of the preceding Act Iago informs Roderigo, that Cassio was to sup with Bianca ; that he would accompany Cassio to her house, and would take care to bring him away from thence between twelve and one. Cassio too had himself informed Iago, Act IV. Sc. I. that he would sup with Bianca, and Iago had promised to meet him at her house. Perhaps, however, here Iago chose to appear ignorant of this fact, conscious that he had waylaid Cassio, and therefore desirous of being thought ignorant of his motions during the evening. MALONE.

Yet, how happens it, that Bianca, instead of replying—*He supp'd*, &c. did not answer, addressing herself to Iago :

“ Why, you well know,

“ *He supp'd*,” &c ?

The former line being imperfect, some such words might have been omitted. Or, perhaps, our author was unwilling that Bianca should say, in the presence of Iago's wife, that he too had been of Cassio's supper-party ; and hence this seeming inconsistency.

STEEVENS.

BIAN. I am no strumpet : but of life as honest,  
As you that thus abuse me.

EMIL. As I ? foh ! fye upon thee !

IAGO. Kind gentlemen, let's go see poor Cassio  
dress'd :—

Come, mistress, you must tell us another tale.—

Emilia, run you to the citadel,

And tell my lord and lady what has happ'd.—

Will you go on, I pray ?—This is the night, [*Aside.*

That either makes me, or fordoes me quite<sup>4</sup>.

[*Exeunt.*

## SCENE II.

*A Bedchamber : DESDEMONA in bed asleep. A  
Light burning.*

*Enter OTHELLO.*

OTH. It is the cause, it is the cause, my soul,—  
Let me not name it<sup>5</sup> to you, you chaste stars<sup>6</sup> !—

<sup>4</sup> — OR FORDOES me quite.] To *fordo*, is to *undo*, to *ruin*, to *destroy*. So, in *Hamlet* :

“ — did with desperate hand,

“ *Fordo* its own life.”

Again, in the Interlude of Jacob and Esau, 1578 :

“ If God were so pleased, I would that were *fordonne*.”

STEEVENS.

<sup>5</sup> It is the cause, it is the cause, my soul,—

Let me not name it —] The abruptness of this soliloquy makes it obscure. The meaning, I think, is this :—I am here (says Othello in his mind) overwhelmed with horror. What is the reason of this perturbation ? Is it want of resolution to do justice ? Is it the dread of shedding blood ? No ; it is not the action that shocks me, but “ it is the cause, it is the cause, my soul ; let me not name it to you, ye chaste stars ! it is the cause.”

JOHNSON.

Othello, full of horror at the cruel action which he is about to perpetrate, seems at this instant to be seeking his justification, from representing to himself *the cause*, i. e. the greatness of the

It is the cause.—Yet I'll not shed her blood ;  
Nor scar that whiter skin of hers than snow,  
And smooth as monumental alabaster.

[Takes off his Sword.

Yet she must die, else she'll betray more men<sup>7</sup>.  
Put out the light, and then put out the light<sup>8</sup> :

provocation he had received. He may, however, mean—It is the *cause* of chastity and virtue, that I maintain. STEEVENS.

Surely Mr. Steevens's first explanation is the true one. There could be no reason why the cause of chastity and virtue should not be named to the chaste stars. BOSWELL.

<sup>6</sup> — you CHASTE stars —] For the epithet—*chaste*, applied to the *stars*, there is perhaps no classical authority. Statius, when Achilles, disguised in a female habit, had proved his manhood on Deidamia, observes that—

—— *risit* chorus omnis ab alto

*Astrorum, et teneræ rubuerunt cornua Lunæ.*

Hence we may infer that an occurrence offensive to the *moon*, was anciently supposed to put the less prudish *stars* (“*Diana's waiting-women*”) in good humour. STEEVENS.

<sup>7</sup> Yet she must die, else she'll betray more men.] This is the second attempt of Othello to justify what he has undertaken. First he says, *It is the cause*, i. e. his own *cause* ; now he is willing to suppose himself the preventer of mischief to others.

STEEVENS.

<sup>8</sup> Put out the light, and then put out the light :] It should be thus printed :

“ Put out the light, and then—Put out the light ! ”

The meaning is, I will put out the light, and *then* proceed to the execution of my purpose. But the expression of *putting out the light*, bringing to mind the effects of the extinction of the light of life, he breaks short, and questions himself about the effects of this metaphorical extinction, introduced by a repetition of his first words, as much as to say,—But hold, let me first weigh the reflections which this expression so naturally excites.

WARBURTON.

This has been considered as a very difficult line. Fielding makes Betterton and Booth dispute about it with the *author himself* in the other world. The punctuation recommended by Dr. Warburton, gives a spirit to it which I fear was not intended. It seems to have been only a *play upon words*. To put the light out was a phrase for to kill. In The Maid's Tragedy, Melantius says :

“ —— 'Tis a justice, and a noble one,

“ To put the light out of such base offenders.” FARMER.

If I quench thee, thou flaming minister,  
I can again thy former light restore,

This phrase is twice used in Sidney's *Arcadia*, for killing a lady, p. 460 and 470, edit. 1633.

Again, in an unpublished play called *The Second Maiden's Tragedy*, by George Chapman, licensed by Sir George Buc, October 31st, 1611: (now in the library of the Marquis of Lansdowne, who honoured me with the use of it:)

"——— O soul of cunning!

" Came that arch subtlety from thy lady's counsel,

" Or thine own sudden craft? confess to me

" How oft thou hast been a bawd to their close actions,

" *Or all thy light goes out.*" STEEVENS.

" Put out the light, and then put out the light." This is one of the passages to which I have alluded in a note on *As You Like It*, on the word *quintaine* (see the end of that play), in which, by a modern regulation, our poet's words have obtained a meaning, which in my opinion was not in his thoughts. Mr. Upton, I had imagined, was the first person who introduced the *conceit* in this line, which has been adopted since his book appeared, by pointing it thus:

" Put out the light, and then—Put out the light!" &c.  
but I have since discovered it in Ayres's *Life of Pope*.

I entirely agree with Dr. Farmer, that this regulation gives a spirit to this passage that was not intended. The poet, I think, meant merely to say,—*"I will now put out the lighted taper which I hold, and then put out the light of life;"* and this introduces his subsequent reflection and comparison, just as aptly, as supposing the latter words of the line to be used in the same sense as in the beginning of it, which cannot be done without destroying that equivoque and play of words of which Shakspeare was so fond.

There are few images which occur more frequently in his works than this. Thus, in *King Henry VI. Part III.* the dying Clifford says:

" Here burns my candle out, ay, here it dies."

Again, in *Macbeth*:

" Out, out, brief candle!"

Again, in *King Henry VIII.*:

" This candle burns not clear; 'tis I must snuff it;

" Then out it goes."

Again, in his *Rape of Lucrece*:

" Fair torch, burn out thy light, and lend it not

" To darken her, whose light excelleth thine!"

Let the words—"put out her light," stand for a moment in the place of "darken her," and then the sense will run—"Burn out thy light, fair torch, and lend it not to put out her light, whose

Should I repent me :—but once put out thine<sup>9</sup>,  
 Thou cunning'st pattern of excelling nature<sup>1</sup>,  
 I know not where is that Promethean heat,  
 That can thy light relume<sup>2</sup>. When I have pluck'd  
 thy rose<sup>3</sup>,

light is more excellent than thine." In the very same strain, says Othello, "let me first extinguish the light I now hold, and then put out the light" of life. But how different in effect and importance are these two acts! The extinguished taper can be lighted again, but the light of life, when once extinguished, can never, alas, be relumined!

The same image is to be found in Shakspeare's contemporaries. Thus, in *Strange and Tragical Hystories*, &c. 1577: "What enorme and strange tragedyes have every one sene in the empire of the east, that is stayned with the bloude of fathers shead by the children, and of the *lighte* of the children obscured by the handes of their owne mothers."

The question is not, which regulation renders the passage most elegant and spirited, but what was the poet's idea.—I believe, however, that Shakspeare wrote—and then put out *thy* light; and the reading of the original copy in a subsequent line, "—but once puts out *thine*," seems to me to countenance this emendation.

In *The Merchant of Venice* the word *light* is used with equal ambiguity:

"Let me give *light*, but let me not be *light*." MALONE.

I have felt myself bound to print the text according to Mr. Malone's opinion; but if Warburton's explanation be an error, it is *demptus per vim*, I for one am very sorry to part with it. Broken sentences, as Mr. Malone has more than once observed, are very much in our poet's manner, and are surely natural in the perturbed state of Othello's mind. I am unwilling to persuade myself that a regulation of the text which contains so much beauty could be merely the refinement of a critic, and that our great author, in one of his most highly-wrought scenes, instead of it, intended nothing but a cold conceit. BOSWELL.

<sup>9</sup> — put out *THINE*,] Thus the quarto. The folio reads—put out *thy light*. I have chosen the former reading for the sake of measure, and to escape a useless repetition of the word—*light*.

STEEVENS.

<sup>1</sup> Thou cunning'st pattern of excelling nature,] So, in *Palmerin D'Oliua*, 1588, p. 1: "—those that beheld her, esteemed her for the chiefest piece of workmanship that ever nature framed."

REED.

<sup>2</sup> That can thy light RELUME—] Thus the folio. The first quarto—*return*: the second quarto—*relumine*. STEEVENS.

I cannot give it vital growth again,  
 It needs must wither :—I'll smell it on the tree.—  
[Kissing her.]

O balmy breath, that dost almost persuade  
 Justice to break her sword !—One more, one  
 more.—

Be thus when thou art dead, and I will kill thee,  
 And love thee after :—One more, and this the last :  
 So sweet was ne'er so fatal. I must weep,  
 But they are cruel tears : This sorrow's heavenly <sup>4</sup> ;  
 It strikes, where it doth love.—She wakes—

DES. Who's there ? Othello ?

OTH. Ay, Desdemona.

DES. Will you come to bed, my lord ?

OTH. Have you pray'd to-night, Desdemona ?

DES. Ay, my lord.

OTH. If you bethink yourself of any crime,  
 Unreconcil'd as yet to heaven and grace,  
 Solicit for it straight.

DES. Alas, my lord, what may you mean by  
 that ?

Our poet has *illumine* for *illuminate*, in Hamlet :

“ Had made his course, to *illumine* that part of heaven,

“ Where now it burns.” MALONE.

<sup>3</sup> — THY rose,] Thus the folio. The quarto reads,—*the* rose.  
 Again, the quarto reads :

“ — I'll smell *it* on the tree.”

The folio :

“ I'll smell *thee* on the tree.” STEEVENS.

<sup>4</sup> — This sorrow's heavenly ;] This tenderness, with which I  
 lament the punishment which justice compels me to inflict, is a  
 holy passion.

I wish these two lines could be honestly ejected. It is the fate  
 of Shakspeare to counteract his own pathos. JOHNSON.

Perhaps the poet would not have retained both these images,  
 had he published the play himself, though in the hurry of com-  
 position he threw them both upon paper. The first seems adopted  
 from the fabulous history of the crocodile, the second from a pas-  
 sage in the Scripture. STEEVENS.

“ Whom the Lord loveth, he chasteneth.” M. MASON.



OTH. Well, do it, and be brief ; I will walk by :  
I would not kill thy unprepared spirit ;  
No,—Heaven forefend !—I would not kill thy  
soul<sup>5</sup>.

DES. Talk you of killing ?

OTH.

Ay, I do.

DES.

Then, heaven

Have mercy on me !

OTH.

Amen, with all my heart !

DES. If you say so, I hope you will not kill me.

OTH. Humph !

DES. And yet I fear you ; for you are fatal then,  
When your eyes roll so<sup>6</sup> : Why I should fear, I  
know not,  
Since guiltiness I know not ; but yet, I feel, I fear<sup>7</sup>.

<sup>5</sup> — I would not kill thy soul.] So, in the First Part of the  
Straunge and Wonderful Adventures of Don Simonides, &c.  
bl. l. 4to. 1581 : “ — for that her Master would putte her Mistris  
to shrifte, before he destroyed her bodie, yet *to the savegarde of  
her soul.*”

Sir W. D'Avenant has also borrowed this thought in his Albo-  
vine King of Lombardy, 1629 :

“ I am not fraught with devil's spleen ; I would

“ Not hurt *thy soul.*”

Othello appears to have been a favourite of his author ; for he  
has bestowed on him that piety which he had refused to Hamlet.  
See vol. vii. p. 382. STEEVENS.

<sup>6</sup> — for you are fatal then,

When your EYES ROLL so.] A similar indication of the  
power of savage jealousy is found in Straunge, Lamentable, and  
Tragicall Hystories, translated out of the French into English by  
R. S. 4to. 1577, sign. E 4, verso : “ — hee was changed into suche  
a choler, by the impoysoning of the dangerous venime *jelosy*, as  
one distraught and frantick, and remayned in the chamber a great  
space *rolling his eyes in whitenesse*, grinding his teeth, and saying  
the dogges paternoster against him of whome he thought he had  
receyved such an unworthy outrage.” MALONE.

<sup>7</sup> Since GUILTINESS I know not ; but yet, I feel, I fear.] Read :

“ Since *guilt* I know not ; but yet, I feel, I fear.”

*Guiltiness* has been already misprinted for *guilt*. [See p. 461,  
line 1.] It is impossible that Shakspeare should lengthen a word  
merely to spoil his metre. RITSON.

In the page referred to by Mr. Ritson the reader will only find

OTH. Think on thy sins.

DES. They are loves I bear to you.

OTH. Ay, and for that thou diest.

DES. That death's unnatural, that kills for loving<sup>s</sup>.—

Alas, why gnaw you so your nether lip ?  
Some bloody passion shakes your very frame :  
These are portents ; but yet, I hope, I hope,  
They do not point on me.

OTH. Peace, and be still !

DES. I will so : What's the matter ?

OTH. That handkerchief, which I so lov'd, and  
gave thee,  
Thou gav'st to Cassio.

DES. No, by my life and soul ;  
Send for the man, and ask him.

OTH. Sweet soul, take heed,  
Take heed of perjury ; thou'rt on thy death-bed.

DES. Ay, but not yet to die.

OTH. Yes, presently :  
Therefore confess thee freely of thy sin ;  
For to deny each article with oath,  
Cannot remove, nor choke, the strong conception,

another instance in which he would wish to tamper with the text.  
His alteration in this instance would not make the metre correct.

BOSWELL.

The chivalry of criticism does not, in my opinion, require us to defend the old copies (those grannams of the stage, *balba de nare locutæ*) when they so grossly offend against the laws of metre. In the earlier part of this work I have got rid of some of their deformities, but in this and a few of the latter plays I have been content with exposing them, being certain that their notoriety will hereafter prove the means of securing a privilege which, respecting the present editors, may be litigated. STEEVENS.

<sup>s</sup> That death's unnatural, that kills for loving.] This thought is likewise found in The Legend of Orpheus and Eurydice, a poem, by H. L. 16mo. 1597 :

“ Unnatural, which kill where you should kisse.”

Again, in our poet's King Richard III. :

“ It is a quarrel most unnatural,

“ To be reveng'd on him that loveth thee.” MALONE.

That I do groan withal. Thou art to die.

DES. Then, Lord have mercy on me !

OTH. I say, amen.

DES. And have you mercy too !—I never did  
Offend you in my life ; never lov'd Cassio,  
But with such general warrant of heaven  
As I might love : I never gave him token.

OTH. By heaven, I saw my handkerchief in his  
hand.

O perjur'd woman ! thou dost stone my heart,  
And mak'st me call, what I intend to do,—  
A murder, which I thought a sacrifice<sup>9</sup> :  
I saw the handkerchief.

DES. He found it then ;  
I never gave it him :—Send for him hither,  
And let him confess a truth.

OTH. He hath confess'd.

DES. What, my lord ?

OTH. That he hath—us'd thee<sup>1</sup>.

DES. How ? unlawfully ?

OTH. Ay.

DES. He'll not say so.

<sup>9</sup> A murder, which I thought a sacrifice :] This line is difficult. *Thou hast hardened my heart, and makest me kill thee with the rage of a murderer, when I thought to have sacrificed thee to justice with the calmness of a priest striking a victim.*

It must not be omitted, that one of the elder quartos reads,—“thou dost stone *thy* heart ;” which I suspect to be genuine. The meaning then will be,—*thou forcest me to dismiss thee from the world in the state of the murdered without preparation for death, when I intended that thy punishment should have been a sacrifice atoning for thy crime.*

I am glad that I have ended my revival of this dreadful scene. It is not to be endured. JOHNSON.

*Thy heart*, is the reading of the original quarto, 1622.

MALONE.

<sup>1</sup> That he hath—us'd thee.] The quarto 1622 exhibits this line thus :

“That he hath—*uds death*.” MALONE.

OTH. No, his mouth is stopp'd ;  
Honest Iago hath ta'en order for't<sup>1</sup>.

DES. My fear interprets then, — What, is he  
dead ?

OTH. Had all his hairs been lives<sup>2</sup>, my great  
revenge

Had stomach for them all.

DES. Alas ! he is betray'd, and I undone.

OTH. Out, strumpet ! Weep'st thou for him to  
my face ?

DES. O, banish me, my lord, but kill me not.

OTH. Down, strumpet !

DES. Kill me to-morrow, let me live to-night.

OTH. Nay, if you strive, —

DES. But half an hour.

OTH. Being done,

There is no pause<sup>3</sup>.

<sup>1</sup> — hath TA'EN ORDER for't.] i. e. has *taken measures*. So, in Holinshed's Reign of King John : “ — he *took* such *order* for him, that he was despoiled of all his goods and benefices.” P. 174.

STEEVENS.

Again, in *Dido, Queen of Carthage*, by Marlowe and Nashe, 1594 :

“ I will *take order* for that presently.” MALONE.

<sup>2</sup> Had all his hairs been lives,] This thought appears to have been very common, as it occurs frequently in dramatick performances prior to Shakspeare's *Othello*. So, in *The Devil's Charter*, by Barnaby Barnes, 1607 :

“ Know, Cæsar, had I now as many lives

“ As there are stones, or *hairs* upon my head,

“ I would,” &c.

Again, in Beaumont and Fletcher's *King and no King* :

“ ————— but if all

“ *My hairs were lives*, I would not be engaged

“ In such a cause.”

Again, in Hieronymo :

“ Had I as many lives as there be stars —.”

STEEVENS.

King and No King, as appears by Sir Henry Herbert's papers, was produced in 1611. See *The Historical Account of the English Stage*, vol. iii. MALONE.

DES. But while I say one prayer.

OTH. It is too late<sup>4</sup>. [*He smothers her.*]

EMIL. [*Within.*] My lord, my lord! what ho!  
my lord! my lord!

OTH. What noise is this?—Not dead! not yet  
quite dead?

I, that am cruel, am yet merciful;

I would not have thee linger in thy pain.—

So, so.

EMIL. [*Within.*] What ho! my lord, my lord!

OTH. Who's there?

EMIL. [*Within.*] O, good my lord, I would speak  
a word with you.

OTH. Yes;—'tis Emilia:—by and by.—She's  
dead.

'Tis like she comes to speak of Cassio's death;

The noise was high.—Ha! no more moving?

Still as the grave. Shall she come in? Were't  
good?

I think, she stirs again:—No.—What's the best?

<sup>3</sup> Being done,

There is no pause.] The first quarto omits this speech.

STEEVENS.

<sup>4</sup> It is too late.] After this speech of Othello, the elder quarto adds an invocation from Desdemona, consisting only of the sacred name thrice repeated. As this must be supposed to have been uttered while she is yet struggling with death, I think an editor may be excused from inserting such a circumstance of supererogatory horror, especially as it is found in but one of the ancient copies. STEEVENS.

This alteration was probably made in consequence of the statute of the 3d of James I. c. 21, which lays a penalty for the profane use of the name of God, &c. in stage-plays, interludes, May-games, &c. TOLLET.

The statute was necessary; for not only the ancient moralities, but the plays (those of Chapman in particular) abound with the most wanton and shocking repetitions of a name which never ought to be mentioned in such an irreverend manner on the stage.

STEEVENS.

The alteration was undoubtedly made by the Master of the Revels. MALONE.

If she come in, she'll sure speak to my wife :  
 My wife ! my wife ! what wife ?—I have no wife <sup>5</sup> :  
 O, insupportable ! O heavy hour <sup>6</sup> !  
 Methinks it should be now a huge eclipse  
 Of sun and moon ; and that the affrighted globe  
 Should yawn at alteration.

EMIL. [*Within.*] I do beseech you I may speak  
 with you,

O, good my lord !

OTH. I had forgot thee : O, come in, Emilia :—  
 Soft,—by and by :—Let me the curtains draw.—  
 Where art thou ? What's the matter with thee  
 now ? [*Unlocks the Door.*]

*Enter EMILIA.*

EMIL. O, good my lord, yonder's foul murder  
 done.

OTH. What ? now ?

EMIL. But now, my lord !

OTH. It is the very error of the moon ;  
 She comes more near the earth than she was wont ;  
 And makes men mad <sup>7</sup>.

EMIL. Cassio, my lord, has kill'd a young Ve-  
 netian,  
 Call'd—Roderigo.

<sup>5</sup> My wife ! my wife ! what wife ?—I have no wife :] “Filiū unicū adolescentulū habeo : ah ! quid dixi habere me ? imō habui, Chreme.” *Ter. Heautont.* STEEVENS.

<sup>6</sup> O HEAVY hour !] In the first scene of this Act we have “—a *heavy* night.” This epithet likewise occurs in a sense somewhat unusual in Letters from the Paston Family, vol. ii. p. 193 : “—it is demyd y<sup>t</sup> my Lady wolde herafter be the rather myn *hevy* Lady for y<sup>t</sup> delyng —.” STEEVENS.

<sup>7</sup> It is the very error of the moon ;  
 She comes more near the earth than she was wont ;  
 And makes men mad.] So, in *The Play of The Wether*, by John Heywood, 4to, bl. l. :

“On my fayth I thynke the moone be at the full,  
 “For frantyke fansyes be then moste plentefull.”

STEEVENS.

OTH. Roderigo kill'd!  
And Cassio kill'd?

EMIL. No, Cassio is not kill'd.

OTH. Not Cassio kill'd? Then murder's out of  
tune,  
And sweet revenge grows harsh.

DES. O, falsely, falsely murder'd<sup>s</sup>!

<sup>s</sup> O, falsely, falsely murder'd!] It cannot be supposed that a person who had been effectually *strangled* or *smothered*, could speak again; for if the power of breathing returned after the instrument of suffocation was removed, no act of violence had in reality taken place by which the conclusion of life could be brought on. But such is the peculiar fate of Desdemona, that she is supposed to be smothered, revives to acquaint us that *she smothered herself*, and then dies without the ostensible cause of death. I am of opinion that some theatrical direction has been omitted; and that when Othello says—

“—— Not dead? not yet quite dead?

“ I, that am cruel, am yet merciful;

“ I would not have thee linger in thy pain :—

“ *So, so.*”

He then stabs her, repeating the two last words, as he repeats the blow. Thus, Virgil:

—— *sic, sic* juvat ire sub umbras.

After the repetition of wounds, Desdemona might speak again, with propriety, and yet very soon expire; as says Cassio of Roderigo:

“—— even but now he spake,

“ After long seeming dead.”

The first resolution of Othello was to poison her, but from this measure he is dissuaded by the policy of Iago. He is next determined to use the poniard; but, his tenderness awaking, he cannot bear to deform those beauties which he had so often approached with other sensations, and for different purposes. Therefore, says he,

“—— I'll not shed her blood,

“ Nor scar that whiter skin of her's than snow,

“ And smooth as monumental alabaster :”

And this resolution we are to imagine he would have kept, but that he was averse to employing those means again, which had already appeared to be uncertain in their effect.

If this apparent want of a play-house direction had occasioned any absurdity in the original representation of the play, probably it is glanced at by Ben Jonson in *The Alchemist*, Act V.: “Didst

EMIL. Alas! what cry is that?

OTH. That! what?

EMIL. Out, and alas! that was my lady's voice:—  
Help! help, ho! help!—O lady, speak again!  
Sweet Desdemona! O, sweet mistress, speak!

DES. A guiltless death I die.

EMIL. O, who hath done  
This deed?

DES. Nobody; I myself; farewell:  
Commend me to my kind lord; O, farewell.

[Dies.]

OTH. Why, how should she be murder'd?

EMIL. Alas, who knows?

OTH. You heard her say herself, it was not I.

EMIL. She said so; I must needs report the  
truth.

OTH. She's, like a liar, gone to burning hell<sup>9</sup>;  
'Twas I that kill'd her.

EMIL. O, the more angel she,  
And you the blacker devil!

OTH. She turn'd to folly, and she was a whore<sup>1</sup>.

hear a cry, said'st thou? Yes, sir, like unto a man that had been  
*strangled* an hour, and could not speak." STEEVENS.

If Mr. Malone's conjecture, as to the year in which Othello was  
written is correct, there cannot be the slightest ground for Mr.  
Steevens's imputation upon Jonson. The classical reader need  
not have his attention called to the whimsical interpretation given  
in the preceding note of the words of Virgil, *sic, sic* juvat ire sub  
umbras. BOSWELL.

<sup>9</sup> She's, like a liar, gone to BURNING HELL;] Here is nothing  
faulty in this passage, but it may be read—

"She's, like a liar, gone to *burn in hell*."

The vulgar denunciation of future vengeance is,—I think, *you'll*  
*burn in hell* for this. WHALLEY.

So, in King Richard II.:

"That hand shall *burn in never-quenching fire*—."

STEEVENS.

<sup>1</sup> She turn'd to FOLLY, and she was a whore.] *Folly*, signifies  
here, as in the sacred writings, *wantonness* or *unchastity*. So, in  
our author's Rape of Lucrece:

"Her sad behaviour feeds his vulture *folly*." MALONE.



· *EMIL.* Thou dost belie her, and thou art a devil  
*OTH.* She was false as water <sup>2</sup>.

*EMIL.* Thou art rash as fire, to say  
 That she was false : O, she was heavenly true !

*OTH.* Cassio did tup her ; ask thy husband else.  
 O, I were damn'd beneath all depth in hell,  
 But that I did proceed upon just grounds  
 To this extremity <sup>3</sup> ; Thy husband knew it all.

*EMIL.* My husband ?

*OTH.* Thy husband.

*EMIL.* That she was false to wedlock ?

*OTH.* Ay, with Cassio.

Nay, had she been true,  
 If heaven would make me such another world  
 Of one entire and perfect chrysolite <sup>4</sup>,  
 I'd not have sold her for it.

*EMIL.* My husband ?

*OTH.* Ay, 'twas he that told me first <sup>5</sup> :  
 An honest man he is, and hates the slime  
 That sticks on filthy deeds.

*EMIL.* My husband ?

So, in Deuteronomy, xxii. 21 : “ — she hath wrought *folly*  
 in Israel, to play the *whore*,” &c. STEEVENS.

<sup>2</sup> — false as water.] As water that will support no weight,  
 nor keep any impression. JOHNSON.

In Genesis, chap. 49, old translation, v. 3, Jacob applies a similar  
 term to Reuben : “Thou wast light as water.” MALONE.

<sup>3</sup> — this EXTREMITY ;] Perhaps our author wrote—to this *extreme*.  
 The measure demands a shorter word than the former.  
 Thus, in *Romeo and Juliet* :

“ ’Twixt my *extremes* and me this bloody knife

“ Shall play the umpire.” STEEVENS.

<sup>4</sup> — chrysolite.] Pliny, in his *Natural History*, book xxxvii.  
 ch. 8. informs us, that Ptolemy Philadelphus had a statue of his  
 wife Arsinoe, made of one *topaz*, four cubits in length. He used  
*topaz* and *chrysolite* (says Dr. Clarke, in his lectures on mineralogy)  
 as synonymous terms. Perhaps Shakspeare alluded to this  
 story. PLUMPTRE.

<sup>5</sup> — that told me first ;] The folio reads—that told me *on her*  
 first. STEEVENS.

OTH. What needs this iterance<sup>5</sup>, woman? I say,  
thy husband.

EMIL.<sup>6</sup> O mistress, villainy hath made mocks  
with love<sup>7</sup>!—

My husband say, that she was false?

OTH.

He, woman;

I say, thy husband; Dost understand the word?

My friend, thy husband, honest, honest Iago.

EMIL. If he say so, may his pernicious soul  
Rot half a grain a day! he lies to the heart;  
She was too fond of her most filthy bargain.

OTH. Ha!

EMIL. Do thy worst:

This deed of thine is no more worthy heaven,  
Than thou wast worthy her.

OTH.

Peace, you were best.

EMIL. Thou hast not half the power to do me  
harm,

As I have to be hurt<sup>8</sup>. O gull! O dolt!

As ignorant as dirt! thou hast done a deed,—

I care not for thy sword; I'll make thee known,

<sup>5</sup> — iterance.] Thus the folio. The quarto reads—*iteration*.

STEEVENS.

<sup>6</sup> *Emil.*] The first quarto omits this and the following speech.

STEEVENS.

<sup>7</sup> — VILLAINY hath made mocks with love!] *Villainy* has  
taken advantage to *play upon* the weakness of a violent passion.

JOHNSON.

<sup>8</sup> Thou hast not half the power to do me harm,

As I have to be hurt.] She means to say,—‘I have in this  
cause power to endure more than thou hast power to inflict.’

JOHNSON.

This sentiment is more expanded in King Henry VIII.:

“—— I am able now, methinks,

“ (Out of a fortitude of soul I feel,)

“ To endure more miseries and greater far,

“ Than my weak-hearted enemies dare offer.”

Again, in King Henry VI. Part II.:

“ More can I bear than you dare execute.”

Of this last line there is no trace in the old play on which Shak-  
speare formed The Second Part of King Henry VI. MALONE.

Though I lost twenty lives :—Help ! help, ho ! help !  
The Moor has kill'd my mistress ; Murder ! murder !

*Enter MONTANO, GRATIANO, and IAGO.*

*MON.* What is the matter ?—How now, general ?

*EMIL.* O, are you come, Iago ? you have done well,

That men must lay their murders on your neck.

*GRA.* What is the matter ?

*EMIL.* Disprove this villain, if thou be'st a man :  
He says, thou told'st him that his wife was false :  
I know, thou didst not, thou'rt not such a villain ;  
Speak, for my heart is full.

*IAGO.* I told him what I thought ; and told no more

Than what he found himself was apt and true.

*EMIL.* But did you ever tell him, she was false ?

*IAGO.* I did.

*EMIL.* You told a lie ; an odious, damned lie ;  
Upon my soul, a lie ; a wicked lie :—

She false with Cassio !—Did you say with Cassio ?

*IAGO.* With Cassio, mistress ; Go to, charm your tongue<sup>9</sup>.

<sup>9</sup> — charm your tongue.] By this expression, “ — charm your tongue,” the poet meant no more than to make Iago say, ‘ Apply some power, strong as a *charm* would be, to your tongue ; for nothing less can stop its volubility.’ So, in King Henry VI. Part III. :

“ Peace, wilful boy, or I will *charm your tongue*.”

Again, Ben Jonson, in Cynthia's Revels :

“ — *charm* your skipping tongue.”

Again, in Spenser's Fairy Queen, b. v. c. ix. :

“ That well could *charm his tongue*, and time his speech.”

Again, in The Yorkshire Tragedy, 1608 :

“ The surest way to *charm* a woman's tongue,

“ Is—break her neck :—a politician did it.”

The same phrase is also employed by Chapman in his version of the fifth Iliad :

EMIL. I will not charm my tongue ; I am bound  
to speak ;

My mistress <sup>1</sup> here lies murder'd in her bed.

ALL. O heavens forefend !

EMIL. And your reports have set the murder on.

OTH. Nay, stare not, masters : it is true, indeed.

GRA. 'Tis a strange truth.

MON. O monstrous act !

EMIL. Villainy, villainy, villainy !—

I think upon't,—I think,—I smell't ;—O villainy !

I thought so then <sup>2</sup> ;—I'll kill myself for grief.—

O villainy, villainy !

IAGO. What, are you mad ? I charge you, get  
you home.

EMIL. Good gentlemen, let me have leave to  
speak ;

'Tis proper I obey him, but not now :

Perchance, Iago, I will ne'er go home.

OTH. O ! O ! O ! [Hanging over his Wife.

EMIL. Nay, lay thee down, and roar ;

For thou hast kill'd the sweetest innocent,

That e'er did lift up eye.

OTH. O, she was foul !—

[Rising.

“ Downe from the chariot he fell, his gay arms shin'd and  
rung,

“ The swift horse trembled, and his soule for ever *charm'd his  
tongue.*”

Pliny informs us, that *favete linguis* was the constant exclamation  
before any religious *charm* was applied. From this circumstance  
the phrase, to *charm* a tongue, might have originated. STEEVENS.

<sup>1</sup> My mistress, &c.] This line, and the following six speeches,  
are wanting in the first quarto. STEEVENS.

<sup>2</sup> I thought so THEN ;] i. e. at the instant when she gave  
Desdemona's handkerchief to Iago : for even *then* Emilia appears  
to have suspected it was sought after for no honest purpose, and  
therefore asks her husband—

“ What will you do with it ? ” &c.

See p. 376. STEEVENS.

I scarce did know you, uncle : There lies your  
niece,

Whose breath, indeed, these hands have newly  
stopp'd :

I know, this act shows horrible and grim.

GRA. Poor Desdemona ! I am glad thy father's  
dead ;

Thy match was mortal to him, and pure grief  
Shore his old thread in twain : did he live now,  
This sight would make him do a desperate turn,  
Yea, curse his better angel from his side,  
And fall to reprobation <sup>3</sup>.

OTH. 'Tis pitiful : but yet Iago knows,  
That she with Cassio hath the act of shame  
A thousand times committed <sup>4</sup> ; Cassio confess'd it :

<sup>3</sup> Yea, curse HIS BETTER ANGEL FROM HIS SIDE,  
And fall to reprobation.] So, in our author's 144th Sonnet :  
" ——— my female evil

" Tempteth my better angel from my side." MALONE.

" — reprobation." Both the first and second folio read—*reprobance*. STEEVENS.

<sup>4</sup> A thousand times committed ;] This is another passage  
which seems to suppose a longer space comprised in the action of  
this play than the scenes include. JOHNSON.

" That she with Cassio hath the act of shame

" A thousand times committed ———."

And again :

" 'Tis not a year or two shows us a man."

I am not convinced from these passages only, that a longer space  
is comprised in the action of this play than the scenes include.

What Othello mentions in the first instance, might have passed  
still more often, before they were married, when Cassio went be-  
tween them ; for she, who could find means to elude the vigilance  
of her father in respect of Othello, might have done so in respect  
of Cassio, when there was time enough for the occurrence sup-  
posed to have happened. A jealous person will aggravate all he  
thinks, or speaks of ; and might use a *thousand* for a much less  
number, only to give weight to his censure : nor would it have  
answered any purpose to have made Othello a little nearer or fur-  
ther off from truth in his calculation. We might apply the poet's  
own words in Cymbeline :

And she did gratify his amorous works  
 With that recognizance and pledge of love  
 Which I first gave her ; I saw it in his hand ;  
 It was a handkerchief<sup>5</sup>, an antique token  
 My father gave my mother.

“ — spare your arithmetick ;

“ Once, and a million.”

The latter is a proverbial expression, and might have been introduced with propriety, had they been married only a day or two. Emilia's reply perhaps was dictated by her own private experience ; and seems to mean only, ‘that it is too soon to judge of a husband's disposition ; or that Desdemona must not be surprised at the discovery of Othello's jealousy, for it is not even a year or two that will display all the failings of a man.’

Mr. Tollet, however, on this occasion has produced several instances in support of Dr. Johnson's opinion ; and as I am unable to explain them in favour of my own supposition, I shall lay them before the publick.

Act III. Sc. III. Othello says :

“ What sense had I of her stolen hours of lust ?

“ I saw it not, thought it not, it harm'd not me :

“ *I slept the next night well*, was free and merry :

“ I found not Cassio's kisses on her lips.”

“ On Othello's wedding night he and Cassio embarked from Venice, where Desdemona was left under the care of Iago. They all meet at Cyprus ; and since their arrival there, the scenes include only one night, the night of the celebration of their nuptials. Iago had not then infused any jealousy into Othello's mind, nor did he suspect any former intimacy between Cassio and Desdemona, but only thought it “apt and of great credit that she loved him.” What night then was there to intervene between Cassio's kisses and Othello's sleeping the next night well ? Iago has said, “ I lay with Cassio lately,” which he could not have done, unless they had been longer at Cyprus than is represented in the play ; nor could Cassio have kept away, for the space of a whole week, from Bianca.” STEEVENS.

In confirmation of Johnson's observation, that this and several other passages tend to prove that a larger space of time is comprized in the action of this play than the scenes include, we may cite that in which Emilia says, “ That her husband had a hundred times woo'd her to steal Desdemona's handkerchief.” M. MASON.

<sup>5</sup> It was a handkerchief, &c.] Othello tells his wife, Act III. Sc. IV. :

EMIL. O heaven ! O heavenly powers !

IAGO. Come, hold your peace.

EMIL. 'Twill out, 'twill out ;—I hold my peace,  
sir ? no ;

No, I will speak as liberal as the air<sup>6</sup> ;

“ — that handkerchief

“ Did an Egyptian to my mother give.”

And here he says :

“ It was a handkerchief —,

“ My father gave my mother.”

This last passage has been censured as an oversight in the poet ; but perhaps it exhibits only a fresh proof of his art. The first account of the handkerchief, as given by Othello, was purposely ostentatious, in order to alarm his wife the more. When he mentions it a second time, the truth was sufficient for his purpose.

This circumstance of the handkerchief is perhaps ridiculed by Ben Jonson, in his *Poetaster* : “ — you shall see me do *the Moor* ; master, lend me your *scarf*.” STEEVENS.

I question whether Othello was written early enough to be ridiculed by *The Poetaster*. There were many other *Moors* on the stage.

It is certain, at least, that the passage :

“ Our new heraldry is *hands*, not *hearts*.”

could not be inserted before the middle of the year 1611.

FARMER.

If the allusion in *The Poetaster* (which was printed in 1601,) were to Othello, it would fix its date much earlier than I conceive it to have been written.—But the allusion in the passage quoted, is not to Othello, but to an old play called *The Battle of Alcazar*, 1594.—In *The Poetaster*, Pyrgus, who says, “ you shall see me do *the Moor*,” proceeds in the same scene, and repeats an absurd speech of the Moor's in *The Battle of Alcazar*, beginning with this line :

“ Where art thou, boy ? where is Calipolis ? ”

which ascertains the allusion to be to that play. MALONE.

<sup>6</sup> No, I will speak as LIBERAL as the AIR ;] The folio reads :

“ I'll be in speaking liberal as the *north*.”

*Liberal* is *free*, under no control. So, in *Hamlet* :

“ Which *liberal* shepherds give a grosser name.”

This quality of the North wind is also mentioned in *The White Devil*, or *Vittoria Corombona*, 1612 :

“ And let th' *irregular* North wind sweep her up.”

Again, in *Jeronimo*, i. e. the first part of *The Spanish Tragedy*, 1605 :

“ Now let your bloods be *liberal* as the sea.” STEEVENS.

Let heaven, and men, and devils, let them all,  
All, all, cry shame against me, yet I'll speak.

*IAGO.* Be wise, and get you home.

*EMIL.*

I will not.

[*IAGO offers to stab his Wife.*

*GRA.*

Fye!

Your sword upon a woman?

*EMIL.* O thou dull Moor! that handkerchief thou  
speak'st of,

I found by fortune, and did give my husband;  
For often, with a solemn earnestness,  
(More than, indeed, belong'd to such a trifle,)  
He begg'd of me to steal it.

*IAGO.*

Villainous whore!

*EMIL.* She give it Cassio! no, alas; I found it,  
And I did give't my husband.

*IAGO.*

Filth, thou liest.

*EMIL.* By heaven, I do not; I do not, gentle-  
men:

O murd'rous coxcomb! what should such a fool  
Do with so good a wife?

[*IAGO stabs EMILIA, then runs out.*

*OTH.*

Are there no stones in heaven,  
But what serve for the thunder?—Precious vil-  
lain!

“No, I will speak as liberal as the *air*.” The quarto 1622 reads:

“I'll be in speaking liberal as the *air*.”

The text is formed out of the two copies. MALONE.

<sup>7</sup> Are there no stones in heaven,

But what serve for the thunder?] Othello does not demand a thunderbolt for Iago. He only asks, if there are no lesser degrees of chastisement more proportioned to the guilt of mortals, ready to drop down on such villains as Iago, though Omnipotence withholds its thunder, as too noble an instrument for the punishment of crimes like his?

The same thought occurs in *The Revenger's Tragedy*, 1609:

“Is there no thunder left? or is't kept up

“In stock, for heavier vengeance?”



GRA. The woman falls; sure, he has kill'd his wife.

EMIL. Ay, ay; O, lay me by my mistress' side!

GRA. He's gone, but his wife's kill'd.

MON. 'Tis a notorious villain. Take you this weapon,

Which I have here recover'd from the Moor:

Come, guard the door without; let him not pass,

But kill him rather; I'll after that same villain,

For 'tis a damned slave.

[*Exeunt MONTANO and GRATIANO.*

OTH.

I am not valiant neither,

But every puny whipster gets my sword:—

But why should honour outlive honesty?

Let it go all.

EMIL.

What did thy song bode, lady?

Hark, can'st thou hear me? I will play the swan,

Shakspeare might, however, mean, does heaven reserve its thunder only to make a noise? has it no implements of mischief to punish as well as terrify?

— quum fulmina torques,

Necquicquam horremus? cæcique in nubibus ignes

Terrificant animos, et inania murmura miscent?"

STEEVENS.

Steevens's last explanation of this passage appears to be just; his first was unnatural. We cannot suppose that Othello in the paroxysm of resentment, agitation, and despair, should think any crimes more heinous than that of Iago.—It is difficult indeed to conceive a crime that demanded a particular vengeance.

M. MASON.

The meaning, I think, is,—Has not heaven one supernumerary bolt, to hurl directly at the head of this atrocious villain? Must all the stores of its arsenal be reserved for common and ordinary thunder, which, though sometimes destructive, is in the usual course of nature not specifically pointed at a particular object?

———'Magne regnator deum,

Tam lentus audis scelera? tam lentus vides?

Ecquando sævâ fulmen emittes manu,

Si nunc serenum est?—

Cur dextra, divum rector atque hominum, vacat

Tua, nec trisulcâ mundus ardescit face?

In hunc tones, hunc figas?" MALONE.

And die in musick <sup>8</sup> ;—*Willow, willow, willow*.—  
 Moor, she was chaste ; she lov'd thee, cruel Moor ;  
 So come my soul to bliss, as I speak true ;  
 So speaking as I think, I die,—I die. [Dies.]

OTH. I have another weapon in this chamber,  
 It is a sword of Spain, the ice-brook's temper <sup>9</sup> ;

<sup>8</sup> — I will play the swan,

And die in musick ; &c.] This, and the two former lines of the speech, are wanting in the first quarto.

The same thought has already occurred in *The Merchant of Venice* :

“ — he makes a swan-like end,

“ Fading in musick — : ”

Again, in *King John* :

“ — this pale faint swan,

“ Who chants a woful hymn to his own death.”

STEEVENS.

<sup>9</sup> — the ICE-BROOK'S temper ;] In the first edition it is—*Ise-brooke's temper*. Thence corrupted to *Ice-brook's*. *Ebro's temper* : the waters of that river of Spain are particularly famous for tempering of steel. The finest arms in the world, the Catalonian fuses. POPE.

I believe the old reading changed to *ice-brook* is right. Steel is hardened by being put red-hot into very cold water. JOHNSON.

The particular name of the *ice-brook* may be determined by the following passages in Martial. It was undoubtedly the *brook* or *rivulet* called *Salo* (now *Xalon*), near *Bilbilis* in Celtiberia. In this the Spaniards plunged all their swords and other weapons while hot from the forge ; and to the *icy* quality of the waters, they were indebted for their stubborn temper :

Sævo Bilbilin optimam metallo

Et ferro Plateam suo sonantem,

Quam fluctu tenui sed inquieto

Armorum Salo temperator ambit.

Again :

Quibus remissum corpus astringes brevi

Salone qui ferrum gelat.

Again :

Pugio, quem curvis signat brevis orbita venis,

Stridentem gelidis hunc Salo tinxit aquis.

Again, in Justin, l. 44 : Præcipua his quidem ferri materia sed aqua ipsa ferro violentior ; quippe temperamento ejus ferrum acrius redditur ; nec ullum apud eos telum probatur quod non aut in *Bilbili* fluvio aut Chalybe tingatur. Unde etiam Chalybes fluvii hujus finitimi appellati, ferroque cæteris præstare dicuntur.

O, here it is :—Uncle, I must come forth.

GRA. [*Within.*] If thou attempt it, it will cost thee dear ;

Thou hast no weapon, and perforce must suffer.

OTH. Look in upon me then, and speak with me,

Or, naked as I am, I will assault thee.

*Re-enter GRATIANO.*

GRA. What is the matter ?

OTH. Behold ! I have a weapon ;  
A better never did itself sustain  
Upon a soldier's thigh <sup>1</sup> : I have seen the day,  
That, with this little arm, and this good sword,  
I have made my way through more impediments  
Than twenty times your stop <sup>2</sup> :—But, O vain boast !

These parts of Spain have been at all times famous for the temper of their arms. STEEVENS.

I incline to read :

“ It is a sword of Spain, 'tis *ebroes* temper.”

If we suppose that the words [*tis ebroes*] were huddled together either in transcribing or composing, thus, [*tisebroes*] the compositor in running it over with his eye, might (to make it sense as he thought) add a couple of letters and divide the words thus [*th'isebrokes*] which is nearly as it stands in the old quarto.

I doubt whether *ice-brooks* are usual in the climate of Spain.

BLACKSTONE.

“ — the *ice-brook's* temper.” The quarto 1622 has—*Isebrookes*, which is only the old spelling of *Ice-brooke's*, the reading of the folio. Sir William Blackstone doubts whether *ice-brooks* are usual in the climate of Spain. How that fact may be, I know not ; and I am confident Shakspeare did not inquire. MALONE.

<sup>1</sup> A better never did itself sustain

Upon a soldier's thigh :] So, in *The Two Noble Kinsmen*, by Beaumont and Fletcher, 1634 :

“ ——— On his thigh a sword

“ Hung by a curious baldricke, when he frowns,

“ To seal his will by ; *better, on my conscience,*

“ *Never was soldier's friend.*” MALONE.

<sup>2</sup> I have made my way through more impediments

“ Than twenty times your stop :] So, in *Coriolanus*, Sc. I. :

Who can control his fate ? 'tis not so now.—  
 Be not afraid, though you do see me weapon'd<sup>3</sup>;  
 Here is my journey's end, here is my butt,  
 And very sea-mark of my utmost sail.  
 Do you go back dismay'd ? 'tis a lost fear ;  
 Man but a rush against Othello's breast,  
 And he retires ;—Where should Othello go ?—  
 Now, how dost thou look now ? O ill-starr'd wench<sup>4</sup> !  
 Pale as thy smock ! when we shall meet at compt,  
 This look of thine will hurl my soul from heaven,  
 And fiends will snatch at it. Cold, cold, my  
 girl ?

Even like thy chastity.—

O cursed, cursed slave !—Whip me, ye devils,  
 From the possession of this heavenly sight !  
 Blow me about in winds ! roast me in sulphur !  
 Wash me in steep-down gulfs of liquid fire !  
 O Desdemona ! Desdemona ! dead ?  
 Dead ? O ! O ! O !

“ ——— cracking ten thousand curbs

“ Of more strong link asunder, than can ever

“ Appear in your impediment.” STEEVENS.

<sup>3</sup> — though you do see me WEAPON'D ;] This uncommon participle is used by Sidney in his *Arcadia*. MALONE.

<sup>4</sup> — O ill-starr'd WENCH !] This, and the six preceding lines, are omitted in the first quarto. *Wench* originally signified only a young woman. Cassandra, in Whetstone's *Promos and Cassandra*, 1578, says of herself :

“ O wretched *wench*, where may I first complayne ? ”

Again :

“ Therefore, sweet *wenche*, helpe me to rue my woe.”

The word is used without any dishonourable meaning in the Bible : “ Now Jonathan and Ahimaaz stayed by En-rogel ; (for they might not be seen to come into the city :) and a *wench* went and told them ; and they went and told king David.” 2 Sam. xvii. 17.

And again, by Gawin Douglas, in his version of the *Æneid* :

—— audetque viris concurrere *virgo*.

This *wensche* stoutlye rencounter durst with men.

- STEEVENS.

*Enter LODOVICO, MONTANO, CASSIO, carried in a Chair, and Officers, with IAGO, prisoner.*

LOD. Where is this rash and most unfortunate man?

OTH. That's he, that was Othello; here I am.

LOD. Where is that viper? bring the villain forth.

OTH. I look down towards his feet<sup>5</sup>;—but that's a fable:

If that thou be'st a devil, I cannot kill thee.

[*OTHELLO wounds IAGO.*]

LOD. Wrench his sword from him.

IAGO. I bleed, sir; but not kill'd.

OTH. I am not sorry neither; I'd have thee live; For, in my sense, 'tis happiness to die<sup>6</sup>.

LOD. O thou Othello, that was once so good, Fall'n in the practice<sup>7</sup> of a cursed slave, What shall be said to thee?

OTH. Why, any thing:  
An honourable murderer, if you will;  
For nought I did in hate, but all in honour.

LOD. This wretch hath part confess'd his villainy:  
Did you and he consent in Cassio's death?

OTH. Ay.

CAS. Dear general, I never gave you cause<sup>8</sup>.

<sup>5</sup> — towards his feet;] To see if, according to the common opinion, his feet be cloven. JOHNSON.

<sup>6</sup> For, in my sense, 'tis happiness to die.] The same thought has already occurred in Antony and Cleopatra:

“—— 'Tis well thou'rt gone,—

“If it be well to live.” STEEVENS.

<sup>7</sup> — in the practice —] In the *snare*, by the *stratagem*.

JOHNSON.

<sup>8</sup> Dear general, I never gave you cause.] Our poet, probably without knowing it, has used the words of The Spanish Tragedy, 1605:

“Hieronymo, *I never gave thee cause?*”

OTH. I do believe it, and I ask your pardon.  
Will you, I pray you, demand that demi-devil,  
Why he hath thus ensnar'd my soul and body?

IAGO. Demand me nothing: What you know,  
you know:

From this time forth I never will speak word.

LOD. What? not to pray?

GRA. Torments will ope your lips.

OTH. Well, thou dost best.

LOD. Sir, you shall understand what hath be-  
fall'n,

Which, as I think, you know not: Here is a letter,  
Found in the pocket of the slain Roderigo;  
And here, another: the one of them imports  
The death of Cassio to be undertook  
By Roderigo.

OTH. O villain!

CAS. Most heathenish, and most gross<sup>9</sup>!

LOD. Now here's another discontented paper,  
Found in his pocket too; and this, it seems,  
Roderigo meant to have sent this damned villain;  
But that, belike, Iago in the interim<sup>1</sup>  
Came in and satisfied him.

OTH. O the pernicious caitiff!—  
How came you, Cassio, by that handkerchief  
That was my wife's?

CAS. I found it in my chamber:

This phrase, a very familiar one, is also employed in p. 407,  
l. 10:

"Alas, the day, *I never gave him cause.*" MALONE.

<sup>9</sup> Oth. O villain!

Cas. Most heathenish, and most gross!] Read, for the sake  
of both sense and metre:

"Oth. O villainy!

"Cas. Most heathenish, and most gross."

RITSON.

<sup>1</sup> —in the interim—] The first copy has—in the *nick*. It  
was, I suppose, thought upon revisal, that *nick* was too familiar.

JOHNSON.

And he himself confess'd, but even now<sup>2</sup>,  
That there he dropp'd it, for a special purpose,  
Which wrought to his desire.

OTH. O fool! fool! fool!

CAS. There is, besides, in Roderigo's letter,—  
How he upbraids Iago, that he made him  
Brave me upon the watch; whereon it came  
That I was cast: And even but now he spake,  
After long seeming dead,—Iago hurt him,  
Iago set him on.

LOD. You must forsake this room, and go with  
us;

Your power and your command is taken off,  
And Cassio rules in Cyprus. For this slave,—  
If there be any cunning cruelty,  
That can torment him much, and hold him long,  
It shall be his: You shall close prisoner rest,  
Till that the nature of your fault be known  
To the Venetian state:—Come, bring him away.

OTH. Soft you; a word or two, before you go.  
I have done the state some service, and they know  
it;

No more of that:—I pray you, in your letters,  
When you shall these unlucky deeds relate,  
Speak of me as I am<sup>3</sup>; nothing extenuate,  
Nor set down aught in malice: then must you speak  
Of one, that lov'd not wisely, but too well:  
Of one, not easily jealous, but, being wrought,  
Perplex'd in the extreme; of one, whose hand,  
Like the base Júdean, threw a pearl away,

<sup>2</sup> — confess'd, but even now,] The quarto 1622 reads—confess'd *it even* now. The folio—confess'd *it, but* even now. The word *it* was manifestly caught by the compositor's eye glancing on the subsequent line. MALONE.

<sup>3</sup> Speak of me as I am;] The first quarto reads,—*Speak of them as they are*. The present reading, which is the reading of the folio, has more force. JOHNSON.

Richer than all his tribe<sup>5</sup>; of one, whose subdu'd eyes,

<sup>5</sup> — of one, whose hand,

Like the base *Judean*, threw a pearl away,

Richer than all his tribe ;] I have restored *Judian*, from the elder quarto, as the genuine and more eligible reading. Mr. Pope thinks this was occasioned probably by the word *tribe* just after : I have many reasons to oppose this opinion. In the first place, the most ignorant Indian, I believe, is so far the reverse of the *dunghill-cock* in the fable, as to know the estimation of a pearl beyond that of a barley-corn. So that, in that respect, the thought itself would not be just. Then, if our author had designed to reflect on the *ignorance* of the Indian without any farther reproach, he would have called him *rude*, and not *base*. Again, I am persuaded, as my friend Mr. Warburton long ago observed, the phrase is not here *literal*, but *metaphorical*; and by his *pearl*, our author very properly means a *fine woman*. But Mr. Pope objects farther to the reading *Judian*, because, to make sense of this, we must pre-suppose some particular story of a Jew alluded to: which is much less obvious: but has Shakspeare never done this, but in this single instance? I am satisfied, in his *Judian*, he is alluding to Herod; who, in a fit of blind jealousy, threw away such a jewel of a wife as Mariamne was to him. What can be more parallel in circumstance, than the conduct of Herod and Othello? Nor was the story so little obvious as Mr. Pope seems to imagine: for in the year 1613, the Lady Elizabeth Carew published a tragedy called *Mariam, the Fair Queen of Jewry*. I shall only add, that our author might write *Judian* or *Judean*, (if that should be alledged as any objection,) instead of *Judean*, with the same licence and change of accent, as, in his *Antony and Cleopatra*, he shortens the second syllable of *Euphrates* in pronunciation: which was a liberty likewise taken by Spenser, of whom our author was a studious imitator. THEOBALD.

“Like the base *Judean*.” Thus the folio. The first quarto, 1622, reads—*Indian*. Mr. Theobald therefore is not accurate in the preceding note, in his account of the old copies. MALONE.

The elder quarto reads *Judian*, and this is certainly right. And by the *Judian* is meant Herod, whose usage to Mariamne is so apposite to the speaker's case, that a more proper instance could not be thought of. Besides, he was the subject of a tragedy at that time, as appears from the words in *Hamlet*, where an ill player is described —

“ ——— to out-herod Herod.”

The metaphorical term of a *pearl* for a *fine woman*, is so common



Albeit unused to the melting mood<sup>6</sup>,  
Drop tears as fast as the Arabian trees

as scarce to need examples. In Troilus and Cressida, a lover says of his mistress —

“There she lies a *pearl*—.”

And again :

“Why she is a *pearl*, whose price,” &c. WARBURTON.

I cannot join with the learned criticks in conceiving this passage to refer either to the ignorance of the natives of India, in respect of *pearls*, or the well-known story of Herod and Mariamne. The poet might just as fairly be supposed to have alluded to that of Jephthah and his daughter.

Othello, in detestation of what he had done, seems to compare himself to another person who had thrown away a *thing of value*, with some circumstances of the *meanest villainy*, which the epithet *base* seems to imply in its general sense, though it is sometimes used only for *low* or *mean*. The Indian could not properly be termed *base* in the former and most common sense, whose fault was *ignorance*, which brings its own excuse with it ; and the crime of Herod surely deserves a more aggravated distinction. For though in every crime, great as well as small, there is a degree of baseness, yet the *furiis agitated amor*, such as contributed to that of Herod, seems to ask a stronger word to characterize it ; as there was *spirit* at least in what he did, though the spirit of a fiend, and the epithet *base* would better suit with *petty larceny* than *royal guilt*. Besides, the simile appears to me too apposite almost to be used on the occasion, and is little more than bringing the fact into comparison with itself. Each through jealousy had destroyed an innocent wife, circumstances so parallel, as hardly to admit of that variety which we generally find in one allusion, which is meant to illustrate another, and at the same time to appear as more than a superfluous ornament. Of a like kind of imperfection, there is an instance in Virgil, book xi. where, after Camilla and her attendants have been described as absolute Amazons,—

At medias inter cædes exultat Amazon,

Unum exerta latus pugnæ pharetata Camilla.—

Et circum lectæ comites, &c.

we find them, nine lines after, compared to the Amazons themselves, to Hippolita or Penthiselea, surrounded by their companions :

Quales Threiciæ, cum flumina Thermodontis

Pulsant, et pictis bellantur Amazones armis :

Seu circum Hippolyten, seu cum se martia curru

Penthesilea refert.

What is this but bringing a fact into comparison with itself ? Neither do I believe the poet intended to make the present simile

Their medicinal gum \* 7: Set you down this :  
And say, besides,—that in Aleppo once,

\* First folio, *medicinable*.

coincide with all the circumstances of Othello's situation, but merely with the single act of having *basely* (as he himself terms it) destroyed that on which he ought to have set a greater value. As the *pearl* may bear a *literal* as well as a *metaphorical* sense, I would rather choose to take it in the *literal* one, and receive Mr. Pope's rejected explanation, *pre-supposing some story of a Jew alluded to*, which might be well understood at that time, though now perhaps forgotten, or at least imperfectly remembered. I have read in some book, as ancient as the time of Shakspeare, the following tale; though, at present, I am unable either to recollect the title of the piece, or the author's name:

“A Jew, who had been prisoner for many years in distant parts, brought with him at his return to Venice a great number of pearls, which he offered on the 'change among the merchants, and (one alone excepted) disposed of them to his satisfaction. On this pearl, which was the largest ever shown at market, he had fixed an immoderate price, nor could be persuaded to make the least abatement. Many of the magnificoes, as well as traders, offered him considerable sums for it, but he was resolute in his first demand. At last, after repeated and unsuccessful applications to individuals, he assembled the merchants of the city, by proclamation, to meet him on the Rialto, where he once more exposed it to sale on the former terms, but to no purpose. After having expatiated, for the last time, on the singular beauty and value of it, he threw it suddenly into the sea before them all.”

Though this anecdote may appear inconsistent with the avarice of a Jew, yet it sufficiently agrees with the spirit so remarkable at all times in the scattered remains of that vindictive nation.

Shakspeare's seeming aversion to the Jews in general, and his constant desire to expose their *avarice* and *baseness* as often as he had an opportunity, may serve to strengthen my supposition; and as that nation, in his time, and since, has not been famous for crimes *daring* and *conspicuous*, but has rather contented itself to thrive by the meaner and more successful arts of *baseness*, there seems to be a particular propriety in the epithet. When Falstaff is justifying himself in King Henry IV. he adds, “If what I have said be not true, I am a Jew, an Ebrew Jew,” i. e. one of the most suspected characters of the time. The liver of a Jew is an ingredient in the cauldron of Macbeth; and the vigilance for gain, which is described in Shylock, may afford us reason to suppose the poet was alluding to a story like that already quoted.

*Richer than all his tribe*, seems to point out the Jew again in

Where a malignant and a turban'd Turk<sup>8</sup>  
Beat a Venetian, and traduc'd the state,

a mercantile light; and may mean, that "the pearl was richer than all the gems to be found among a set of men generally trading in them." Neither do I recollect that Othello mentions many things, but what he might fairly have been allowed to have had knowledge of in the course of his peregrinations. Of this kind are the similes of the Euxine sea flowing into the Propontick, and the Arabian trees dropping their gums. The rest of his speeches are more free from mythological and historical allusions, than almost any to be found in Shakspeare, for he is never quite clear from them; though in the design of this character he seems to have meant it for one who had spent a greater part of his life in the field, than in the cultivation of any other knowledge than what would be of use to him in his military capacity. It should be observed, that most of the flourishes merely ornamental were added after the first edition; and this is not the only proof to be met with, that the poet in his alterations sometimes forgot his original plan.

*The metaphorical term of a pearl for a fine woman*, may, for aught I know, be very common; but in the instances Dr. Warburton has brought to prove it so, there are found circumstances that immediately show a woman to have been meant. So, in Troilus and Cressida:

"*Her bed is India, there she lies a pearl.*

"*Why she is a pearl whose price hath launch'd,*" &c.

In Othello's speech we find no such leading expression; and are therefore at liberty, I think, to take the passage in its *literal* meaning.

Either we are partial to discoveries which we make for ourselves, or the spirit of controversy is contagious; for it usually happens that each possessor of an ancient copy of our author, is led to assert the superiority of all such readings as have not been exhibited in the notes, or received into the text of the last edition. On this account, our present republication (and more especially in the celebrated plays) affords a greater number of these diversities than were ever before obtruded on the publick. A time however may arrive, when a complete body of variations being printed, our readers may luxuriate in an ample feast of *thats* and *whiches*; and thenceforward it may be prophesied, that all will unite in a wish that the selection had been made by an editor, rather than submitted to their own labour and sagacity.

To this note should be subjoined (as an apology for many others which may not be thought to bring a conviction with them) that the true sense of a passage has frequently remained undetermined,

I took by the throat the circumcised dog,  
And smote him—thus. [Stabs himself.]

till repeated experiments have been tried on it; when one commentator, making a proper use of the errors of another, has at last explained it to universal satisfaction. When mistakes have such effects, who would regret having been mistaken, or be sorry to prove the means of directing others, by that affinity which a wrong reading or interpretation sometimes has to the right, though he has not been so lucky as to produce at once authorities which could not be questioned, or decisions to which nothing could be added? STEEVENS.

I abide by the old text, “the base *Judian*.” Shakspeare seems to allude to Herod in the play of *Mariamne*:

“I had but one inestimable *jewel*——

“Yet I in suddaine choler cast it downe,

“And dasht it all to pieces.” FARMER.

The words quoted by Dr. Warburton from *Hamlet* do not prove what they are adduced for. The Herod there alluded to, was a character in one of the ancient Mysteries. [See *Candlemas-day*, or the Killing of the Children of Israel, a Mystery, in Hawkins’s *Origin of the English Drama*, vol. i.]

I once thought that the accent here given to *Judean* was a strong objection to this reading; and that the word must have been *Judéan* or *Judæan*, (as a derivative from *Judæ*) which would not suit the metre. But the objection was founded on a mistake; for derivative words of this kind were thus accented in Shakspeare’s time. Thus, in *The Merry Wives of Windsor*, we have in the old copies, “an *Epicurian* rascal,” which ascertains the pronunciation of that word to have been different formerly from what it is now. The word is thus spelt by North also, in his translation of Plutarch. Again, in *Antony and Cleopatra*:

“Keep his brains fuming, Epicurean cooks.”

Those who would adopt the original reading, *Indian*, may urge in its support that the pearl naturally brings a people of the East to Shakspeare’s mind; the connexion in his time being considered so strong, that a contemporary author has distinguished the inhabitants of *India* by an epithet founded on the circumstance of their abounding in pearls:

“—— where the bright sun with his neighbour beams

“Doth early light the *pearled Indians*.”

*Cornelia*, a tragedy, by T. Kyd, 1594.

On the other hand, the word *tribe* is strongly in favour of the reading of the text, and I have now no doubt that it is the true one.

Webster, in his *Appius and Virginia*, appears to have had this passage in his thoughts:

L<sup>OD</sup>. O bloody period !

G<sup>RA</sup>. All, that's spoke, is marr'd.

O<sup>TH</sup>. I kiss'd thee, ere I kill'd thee ;— No way but  
this, [Falling upon *DESDEMONA*.

Killing myself, to die upon a kiss<sup>9</sup>, [Dies.

“ ——— Had your lordship yesterday

“ Proceeded as 'twas fit, to a just sentence,

“ The apparel and the *jewels* that she wore,

“ *More worth than all her tribe*, had then been due

“ Unto our client.” MALONE.

I would read, with the quarto, *Indian*. The word *tribe* is not, as Mr. Malone seemed to suppose, peculiarly applicable to the Jews. It meant in Shakspeare's time, as we learn from Cockeram, *a kindred*, and it is constantly used at this day in speaking of the Indians. The Jews are not in general described as willing to throw away what is valuable ; and it is not likely that Shakspeare would allude to an anecdote of a single individual, of which perhaps none of his auditors had ever heard ; but in our author's time when voyages of discovery to America were common, each *putter out of five for one* was probably stimulated by a description of the riches he might find there, and of the facility with which the Indians *base*, on account of their ignorance, would part with them. I will only add that two succeeding poets have given the Indians the same character :

“ So the *unskilfull Indian* those bright gems

“ Which might adde majestie to diadems

“ *'Mong the waves scatters—*”

*Habington's Castara—To Castara weeping.*

So, also, in *The Woman's Conquest*, by Sir Edward Howard :

“ ——— Behold my queen—

“ Who with no more concern I'll cast away

“ *Then Indians do a pearl that ne're did know*

“ *Its value—*” BOSWELL.

<sup>6</sup> ——— whose subdu'd eyes,

Albeit UNUSED TO THE MELTING MOOD,] So, in our poet's 30th Sonnet :

“ Then can I drown *an eye unus'd to flow*.” MALONE.

<sup>7</sup> Their MEDICINAL gum:] Thus the quarto 1622. This word is also used by our author in *The Winter's Tale* ; and occurs in the works of two of our greatest poets—Milton and Dryden.

STEEVENS.

<sup>8</sup> Where a malignant and a turban'd Turk—] I am told that it is immediate death for a Christian to strike a Turk in Aleppo. Othello is boasting of his own audacity. STEEVENS.

CAS. This did I fear, but thought he had no  
 weapon ;  
 For he was great of heart.

Lod. O Spartan dog<sup>1</sup>,  
 More fell than anguish, hunger, or the sea !  
 Look on the tragick loading of this bed ; [To IAGO.  
 This is thy work : the object poisons sight ;—  
 Let it be hid.—Gratiano, keep the house,  
 And seize upon the fortunes of the Moor,  
 For they succeed to you.—To you, lord governor,  
 Remains the censure of this hellish villain<sup>2</sup> ;

<sup>9</sup> Killing myself, to die upon a kiss.] So, in The Second Part of Marlowe's Tamburlaine, 1590 :

“ Yet let me kiss my lord before I dye,

“ And let me dye with kissing of my lord.” STEEVENS.

<sup>1</sup> O Spartan dog,] The dogs of Spartan race were reckoned among those of the most fierce and savage kind. HANMER.

They are again mentioned in A Midsummer-Night's Dream :

“ When in a wood of Crete they bay'd the bear

“ With hounds of Sparta.” HENLEY.

<sup>2</sup> ——— To you, lord governor,

Remains the censure of this hellish villain ;] Rymer, who had neither vigour of imagination to make a poet, nor strength of judgement to make a critick, as appears from his Edgar, and his Remarks on Shakspeare, had yet just enough to play the buffoon and caviller. His criticism on the Poets of the last Age, with only a mixture of trite remarks, transcribed from the French commentators on Aristotle, are one continued heap of ignorance and insolence. Almost the only remark on Shakspeare, which, I think, deserves an answer, is upon Iago's character, which he thus censures : “ To entertain the audience (says he) with something new and surprising, against common sense and nature, he would pass upon us a close, dissembling, false, ungrateful rascal, instead of an open-hearted, frank, plain-dealing soldier, a character constantly worn by them for some thousand of years in the world.” This hath the appearance of sense, being founded on that rule of *Nature* and *Aristotle*, that each character should have manners convenient to the age, sex, and condition.

*Ætatis cujusque notandi sunt tibi mores, &c.*

says Horace. But how has our critick applied it? According to this rule it is confessed, that a soldier should be brave, generous, and a man of honour. This is to be his dramattick character. But either *one* or *more* of any order may be brought in,

The time, the place, the torture,—O enforce it !  
 Myself will straight aboard ; and, to the state,  
 This heavy act with heavy heart relate. [*Exeunt* <sup>3</sup>.

If only one, then the character of the order takes its denomination from the manners of that *one*. Had therefore the only soldier in this play been Iago, the rule had been transgressed, and Rymer's censure well founded. For then this *eternal villain* must have given the character of the soldiery ; which had been unjust and unnatural. But if a *number* of the same order be represented, then the character of the order is taken from the manners of the majority ; and this according to nature and common sense. Now in this play there are many of the order of the soldiery ; and all, excepting Iago, represented as open, generous, and brave. From *these* the soldier's character is to be taken ; and not from Iago, who is brought as an exception to it : unless it be unnatural to suppose there could be an exception ; or that a villain ever insinuated himself into that corps. And thus Shakspeare stands clear of this impertinent criticism. WARBURTON.

“ — the *censure* — ” i. e. the sentence. See vol. iv. p. 19, n. 7. STEEVENS.

See also vol. xiv. p. 277, n. 2. MALONE.

<sup>3</sup> The beauties of this play impress themselves so strongly upon the attention of the reader, that they can draw no aid from critical illustration. The fiery openness of Othello, magnanimous, artless, and credulous, boundless in his confidence, ardent in his affection, inflexible in his resolution, and obdurate in his revenge ; the cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance ; the soft simplicity of Desdemona, confident of merit, and conscious of innocence, her artless perseverance on her suit, and her slowness to suspect that she can be suspected, are such proofs of Shakspeare's skill in human nature, as, I suppose, it is vain to seek in any modern writer. The gradual progress which Iago makes in the Moor's conviction, and the circumstances which he employs to enflame him, are so artfully natural, that, though it will perhaps not be said of him as he says of himself, that he is *a man not easily jealous*, yet we cannot but pity him, when at last we find him *perplexed in the extreme*.

There is always danger, lest wickedness, conjoined with abilities, should steal upon esteem, though it misses of approbation ; but the character of Iago is so conducted, that he is from the first scene to the last hated and despised.

Even the inferior characters of this play would be very conspicuous in any other piece, not only for their justness, but their strength. Cassio is brave, benevolent, and honest, ruined only

by his want of stubbornness to resist an insidious invitation. Roderigo's suspicious credulity, and impatient submission to the cheats which he sees practised upon him, and which by persuasion he suffers to be repeated, exhibit a strong picture of a weak mind betrayed by unlawful desires to a false friend; and the virtue of Emilia is such as we often find, worn loosely, but not cast off, easy to commit small crimes, but quickened and alarmed at atrocious villanies.

The scenes from the beginning to the end are busy, varied by happy interchanges, and regularly promoting the progression of the story; and the narrative in the end, though it tells but what is known already, yet is necessary to produce the death of Othello.

Had the scene opened in Cyprus, and the preceding incidents been occasionally related, there had been little wanting to a drama of the most exact and scrupulous regularity. JOHNSON.

To Dr. Johnson's admirable and nicely discriminative character of Othello, it may seem unnecessary to make any addition; yet I cannot forbear to conclude our commentaries on this transcendent poet with the fine eulogy which the judicious and learned Lowth has pronounced on him, with a particular reference to this tragedy, perhaps *the most perfect* of all his works:

"In his viris [tragediæ Græcæ scilicet scriptoribus] accessio quædam Philosophiæ erat Poetica facultas: neque sane quisquam adhuc Poesin ad fastigium suum ac culmen evexit, nisi qui prius in intima Philosophia artis suæ fundamenta jecerit.

"Quod si quis objiciat, nonnullos in hoc ipso poeseos genere excelluisse, qui nunquam habiti sunt Philosophi, ac ne literis quidem præter cæteros imbuti; sciat is, me rem ipsam quærere, non de vulgari opinione, aut de verbo laborare: *qui autem tantum ingenio consecutus est, ut naturas hominum, vimque omnem humanitatis, causasque eas, quibus aut incitatur mentis impetus aut retunditur, penitus perspectas habeat, ejusque omnes motus oratione non modo explicet, sed effingat, planeque oculis subjiciat; sed excitet, regat, commoveat, moderetur; eum, etsi disciplinarum instrumento minus adjutum, eximie tamen esse Philosophum arbitrari.* Quo in genere affectum Zelotypiæ, ejusque causas, adjuncta, progressiones, effectus, in una SHAKSPEARI nostri fabula, copiosius, subtilius, accuratius etiam veriusque pertractari existimo, quam ab omnibus omnium Philosophorum scholis in simili argumento est unquam disputatum." [Prælectio prima. edit. 1763, p. 8.]

MALONE.

If by "the most perfect" is meant the *most regular* of the foregoing plays, I subscribe to Mr. Malone's opinion; but if his words were designed to convey a more exalted praise, without a moment's hesitation I should transfer it to Macbeth.

It is true, that the domestick tragedy of Othello affords room for a various and forcible display of character. The less familiar



groundwork of Macbeth (as Dr. Johnson has observed) excludes the influence of peculiar dispositions. That exclusion, however, is recompenced by a loftier strain of poetry, and by events of higher rank; by supernatural agency, by the solemnities of incantation, by shades of guilt and horror deepening in their progress, and by visions of futurity solicited in aid of hope, but eventually the ministers of despair.

Were it necessary to weigh the pathetick effusions of these dramas against each other, it is generally allowed that the sorrows of Desdemona would be more than counterbalanced by those of Macduff.

Yet if our author's rival pieces (the distinct property of their subjects considered) are written with equal force, it must still be admitted that the latter has more of originality. A novel of considerable length (perhaps amplified and embellished by the English translator of it) supplied a regular and circumstantial outline for Othello; while a few slight hints collected from separate narratives of Holinshed, were expanded into the sublime and awful tragedy of Macbeth.

Should readers, who are alike conversant with the appropriate excellencies of poetry and painting, pronounce on the reciprocal merits of these great productions, I must suppose they would describe them as of different pedigrees. They would add, that one was of the school of Raphael, the other from that of Michael Angelo; and that if the steady Sophocles and Virgil should have decided in favour of Othello, the remonstrances of the daring Æschylus and Homer would have claimed the laurel for Macbeth.

To the sentiments of Dr. Lowth respecting the tragedy of Othello, a general eulogium on the dramatick works of Shakspeare, imputed by a judicious and amiable critick to Milton, may be not improperly subjoined:

“There is good reason to suppose (says my late friend the Rev. Thomas Warton, in a note on L'Allegro), that Milton threw many additions and corrections into the *Theatrum Poetarum*, a book published by his nephew Edward Philips, in 1675. It contains criticisms far above the taste of that period. Among these is the following judgment on Shakspeare, which was not then, I believe, the general opinion.”—“In tragedy, never any expressed a more lofty and tragick height, never any represented nature more purely to the life; and where the polishments of art are most wanting, as probably his learning was not extraordinary, he pleases with a certain *wild* and *native* elegance.” P. 194.

What greater praise can any poet have received, than that of the author of *Paradise Lost*? STEEVENS.

See p. 262.

“ ——— Of the cannibals that each other eat,  
 “ The Anthropophagi; and men whose heads  
 “ Do grow beneath their shoulders.”—

These lines have been considered by Pope, and others, as the interpolation of the players, or at least vulgar trash, which Shakespeare admitted merely to humour the lower part of his audience. But the case was probably the very reverse, and the poet rather meant to recommend his play to the more curious and refined among his auditors, by alluding here to some of the most extraordinary passages in Sir Walter Raleigh's celebrated voyage to Guiana, performed in 1595: in which nothing excited more universal attention, than the accounts which he brought from the new world of the cannibals, Amazons, and especially of the nation,

“ ————— whose heads  
 “ Do grow beneath their shoulders.”

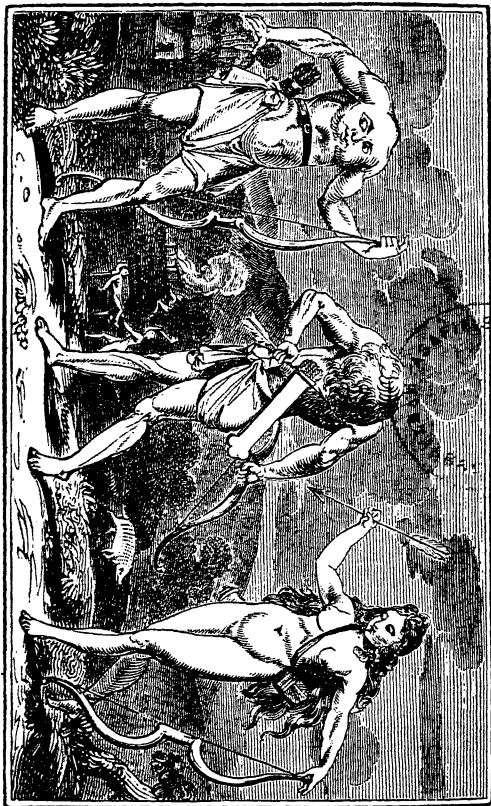
Hear his own solemn relation: “Next unto the Arvi” [a river, which he says falls into the Orenoque or Oronoko] “are two rivers, Atoica and Caora; and on that branch, which is called Caora, are a nation of people, whose heads appear not above their shoulders; which though it may be thought a meere fable, yet *for mine own part I am resolved it is true*, because every childe in the province of Arromaia and Canuri affirme the same: they are called Ewaipanoma; they are reported to have their eyes in their shoulders, and their mouthes in the middle of their breasts, and that a long traine of haire groweth backward betweene their shoulders,” &c.

[See Sir Walter Raleigh's Narrative of the Discoverie of Guiana, printed in Hackluyt's Voyages, vol. iii. Lond. 1600, folio, p. 652, 653, 665, 677, &c.]

As for the Anthropophagi, or canibals, “that each other eat,” the same celebrated voyager tells us: At “one of the outlets of Orenoque, we left on the right hand of us, a nation of inhumaine canibals,” [p. 659.] And in the second Voyage to Guiana, in 1596, published also by Sir Walter, one of the nations, called Ipaïos, are thus described: “They are but few, but very cruel to their enemies; for they bind, and eat them alive peecemeale. —These Indians, because they eate them whom they kill, use no poyson.” [Ibid. p. 688. See also p. 507, 516, 682, &c.]

These extraordinary reports were universally credited, and therefore Othello assumes here no other character but what was very common among the celebrated commanders of his time—that of an adventurer and voyager into the East or West-Indies. As for Sir Walter Raleigh's strange discoveries, a short extract of the more wonderful passages was published in several languages, accompanied with a map of Guiana, by Iodocus Hondius, a Dutch geographer, and adorned with copper-plates, representing

these Amazons, canibals, and headless people, &c. in different points of view. The drawing below is copied from the frontispiece to one of these pamphlets, intituled, "Brevis et admiranda Descriptio Regni Guianæ, &c.....Quod nuper admodum annis nimirum, 1564, 1595, et 1596, per....Dn. Gualtherum Raleigh Equitem Anglum detectum est.....Ex quibus Iodocus Hondius tabulam geographicam adornavit, addita explicatione Belgico Ser-mone scripta: Nunc vero in Latinum Sermonem translata," &c. Noribergæ, 1599. 4to. P.



END OF VOL. IX.